THE
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The One for AMIGA GAMES

INSIDE!
Big News About Your Favourite Amiga Magazine!



LUCASFILM'S LINE-UP
The Summer Collection

SPACE CRUSADE AND PARASOL STARS!
Plus Golfing Greats And Trickshot Trials!

DISK THE ONE SNEAK PREVIEW 9

SPACE CRUSADE
Gremlin go gung-ho!

PARASOL STARS
Bub and Bob strike back!

+ GOLFING GREATS AND TRICKSHOT TRIALS

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NO DISK? SEE YOUR NEWSAGENT

TITUS THE FOX
Frantic French Fun!



A.T.A.C.
MicroProse Gets Tough

INSIDE THIS ISSUE:
- **FIRE AND ICE** – Graftgold's Red Hot Platform Romp
- **TEAM YANKEE** – A Guide To World War III
- **VIRTUAL REALITY** – The Making Of A New World
- **SENSIBLE SOCCER** – Football's Never Been Such Fun


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CON

TH–TH–TH–THAT'S ALL FOLKS

Well, for most of us. Next month's issue of *The One* is going to be somewhat different. For a start, none of us will be here. We're all heading off to meet fresh challenges head on, to be replaced by the lads from our ex-sister magazine *ACE*. Don't worry though, you're in good hands as one of these is none other than the irrepressible Gary Whitta. Yep, Whitta's back home where he started and together with the others (Jim Douglas, David Upchurch and Jim Willis) is bound to bring you the brightest, liveliest, most informative read for Amiga games, every month, without fail.

Before the rest of us depart though, we would like to thank everyone who's helped us put *The One* into your hands each month. Whatever part you played, no matter how small, your efforts were greatly appreciated and, we hope, well rewarded.

Almost time to hand over to the new boys in town so with a lump in our throats and a tear in our eyes, we wish everyone all the best and... Goodbyeee!!!

Paul, Jools, Heather and Gordon

APRIL1992

- **EDITORIAL: Co–Editors:** Heather Turley, Paul Presley and Jools Watsham **Art Editor** Gordon Barrick **Contributors** Ciaran Brennan, Steve Cooke, Kati Hamza, Rik Haynes, Gordon Houghton, Brian Nesbitt, Laurence Scotford
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And Finally... Ultra–special thanks to: Kerrin Hands, Geoff Fowler, David Upchurch and to everyone else who's helped us over the years!

THE One APRIL

TENTS



34 LUCASFILM
You've marvelled over *Indiana Jones And The Last Crusade*. You've gone ga–ga over *The Secret Of Monkey Island*. Now go totally do–lally over the sequels! Paul Presley did...

36 VIRTUAL REALITY
You've no doubt managed to experience the delights of VR by now, but have you ever wondered how they put those things together? Here's you chance to find out, with Steve Cooke.

39 BIG NEWS PART 2
More on the event of the year (almost)!

41 REVIEW
The best Amiga software around brought to you in an easy to digest form so that they don't leave any unpleasant after–tastes. We tell you what's worth shelling out for and what's worth being shelved, in our all–colour, last chance to see, once in a lifetime reviews section!

62 BUDGET
If you're currently on an economy drive, you'd be well advised to check out what Jools has got hidden in his budget section. Some of the greatest games of yesteryear (and yestermonth) tend to crop up in here all the time.



64 ARCADES
Rik Haynes takes over the coin–slotting mantle this month and sends back a report from this year's ATEI show. If it's a coin–op and it's any good, you can rest assured that it'll be in here!

67 DEMOS
Singular of mind, body and purpose, Gordon Houghton treads carefully into the murky world of Public Domain.

70 TIPS
Brian Nesbitt's final hour! He leaves you with *Robocod: Part Two*, *Team Yankee* and all the usual cheats and contacts that he's become internationally famous for!

82 NEXT MONTH
And then that's it! The rest of us will now bow out and leave the door open for the new management to say hello. Find out what the future holds for your favourite Amiga games magazine right here. Things will never be the same again!



GAMES FEATURED THIS ISSUE





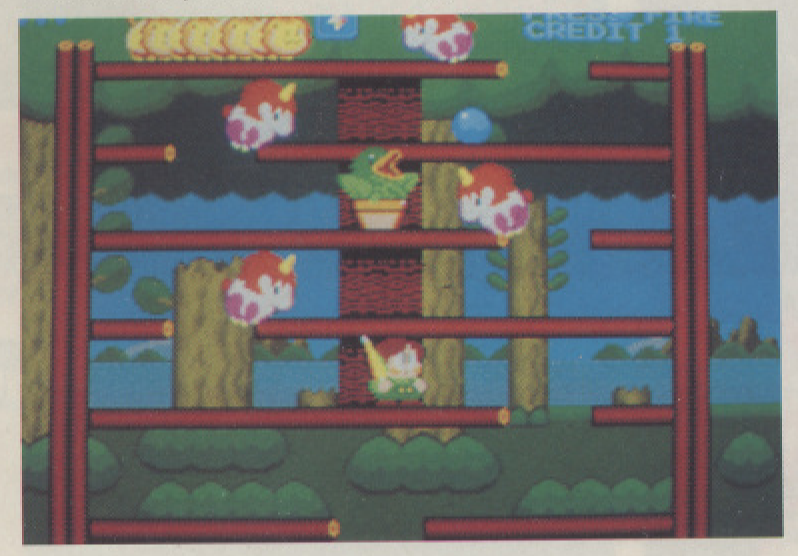
PARASOL STARS



THEY'RE BACK! Everyone's favourite ex–dinosaur now–cutey characters, Bubby and Bobby, are back in their third adventure on the small screen. Parasol Stars has the hapless twosome whisked away from their now–safe Rainbow Islands after having received a pair of magical umbrellas as a reward. An evil wind carries the duo away and deposits them in a completely new set of fun–filled, action–packed worlds.

Our cover disk features the first four levels in the Music World, featuring bad guys ranging from grand pianos to trumpets, which allows two players to get involved in the fun and should be just enough to get even the most hardened platform addict frothing at the mouth for more. The full game should be in the shops any day now and contains over 60 madcap levels. For full details, peruse our review on page 42.





INSTRUCTIONS

Go north. Get the magic sword. Dance with the green dragon of Isundel. Eat curry with the pixies of Solaris Five. Turn left at the lights and straight on past the roundabout. The aim of the game is to clear each screen of nasties and collect any bonuses that you can find. Normal joystick movements apply and pressing fire will cause either Bubby or Bobby to hit out with their parasols. If, however, you hit something and keep holding fire, you'll be able to pick whatever it is up and be able to carry it around the screen, to be thrown at something whenever you feel like it. You can even pick up the other player if two of you are taking part.

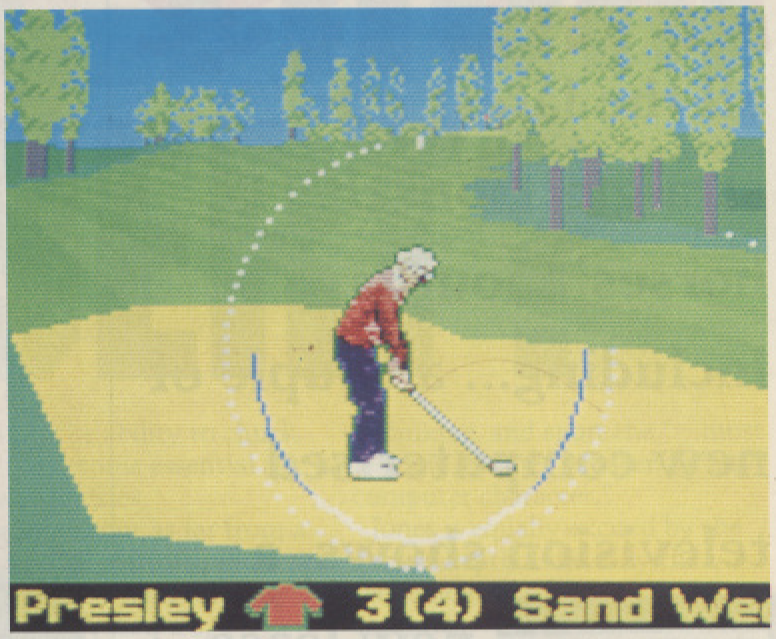
Bonuses are hidden around the screen and the best way to find them is to pick something up and throw it from one side of the screen to the other. Any bonuses that it hits along the way will reveal themselves.

GOLFING GREATS

IT'S TIME FOR OUR OTHER great monthly competition to take a bow, the MicroProse Golfing Greats! The best armchair golfers in the world have been driving balls in our general direction ever since we announced the comp. This month's winner is a superb set of shots in one by none other than Mr. Wingchee Man of Essex, the very man who inspired the competition in the first place! Of all the shots that we've received, none has yet managed to top his efforts.

So, load them up, take a look and see if you can do better. Remember there's a superb MicroProse prize up for grabs and all the winners of our four month competition will be playing in the grand final at MicroProse's very own offices!

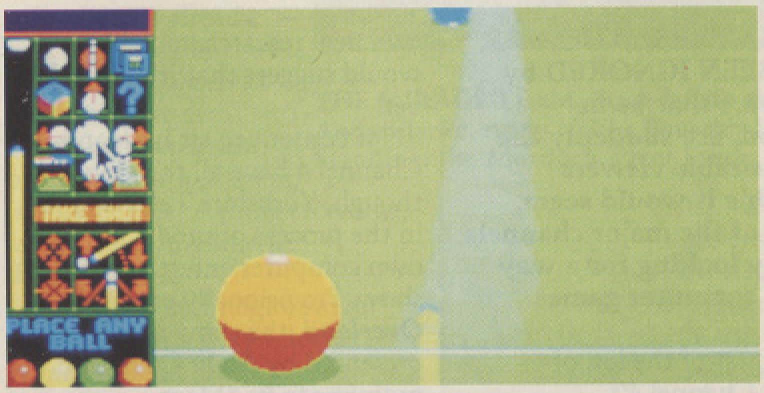
By the way, we're not just after holes in one. Any shot that you think is a spectacular feat can be a winner, a pixel-perfect chip from a deep bunker straight into the hole, a deep drive that effortlessly avoids the trees, water and sand traps. If you think that it's any good, pop it on a disk and send it to: Golfing Greats, The One For ST Games, Priory Court, 30–32 Farringdon Lane, London, EC1R 3AU. Send it along with your name, address, telephone number and T-shirt size (including your name and address on the disk label).



TRICKSHOT TRIALS

OUR SECOND GREAT competition also officially kicks off this month, Trickshot Trials. And who has the honour of being our first winner? It's (drum roll please) Mark Laine of Chalfont St. Peter's, yaaaayyyy! His disk contained the statutory two shots and while neither were particularly complex, our panel of judges decided that they both had a certain simple pleasure about them. A couple of really nice looking shots.

So what are you waiting for? Load them both up as per usual and watch 'em go down. Done that? Think you can do better? Have you watched Jim Davidson's Big Break, seen one of John Virgo's Trick Shots and converted it successfully to your computer? Well, send it in then. Trickshot Trials, The One For ST Games, Priory Court, 30–32 Farringdon Lane, London EC1R 3AU is the address you should use and please remember to include all your own details on the disk AND on a separate sheet of paper.



THE SMALL PRINT

Condition the first.
Whilst The One maketh every effort to check thy cover disks for all knownst viruses, we canst accepteth no responsibility for possible damage caused by viruses unbeknownst to us.
Condition the second.
The One andst its noble retailers are ne'er liable for any unbeknownst changes to thy contents of cover mounted disks which mayhap occur.

LOADING

Parasol Stars can be loaded up by following these simple instructions. Just pop the disk in the drive and turn on the computer. The Golfing Greats and Trickshot Trials can be seen by loading up the appropriate game in the usual manner, selecting the relevant Load Data options from the menus (check the manuals for full details) and then treating the cover disk as a data disk.

DISK TROUBLES

Trouble with static cling? Is your low temperature cover disk not able to remove those fatty stains left behind by... beetroot? Well now the answer is here! New specially improved, thicker, concentrated, disk-repairing Zappo 3 has arrived. The only liquid conditioner that leaves your hair with a softer, shinier look that feels as though eight out of ten cats prefer it.

Of course you could save even more money by taking two bottles into the shower and sending your faulty disk (along with a stamped addressed envelope to the value of 28p) to: The One For ST Games Cover Disk Returns, PC Wise, Unit 3, Merthyr Industrial Park, Pentrebach, Merthyr Tydfil, Mid. Glamorgan, CF48 4DR.

However, if you're sat around at home, you could make new friends on the telephone. (0443) 693233 is the number where a big party is happening right now! It's also the number for PC Wise's helpline and should be used for the most dire of emergencies (such as running out of instant coffee when your sexy neighbour is in another country) at the following times only: 10.30 to 12.30 weekdays. And remember, if they can't help you, they'll probably know a man who can.

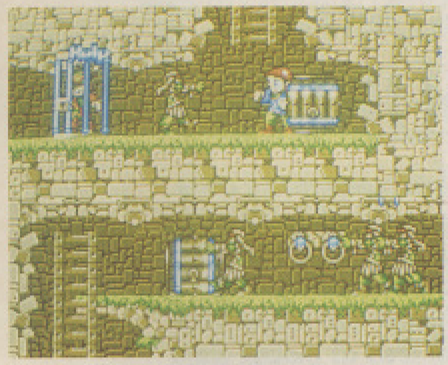
NEWS

APRIL 1992

all the latest info straight from the horses' mouths including... a couple of new computerised television shows, a

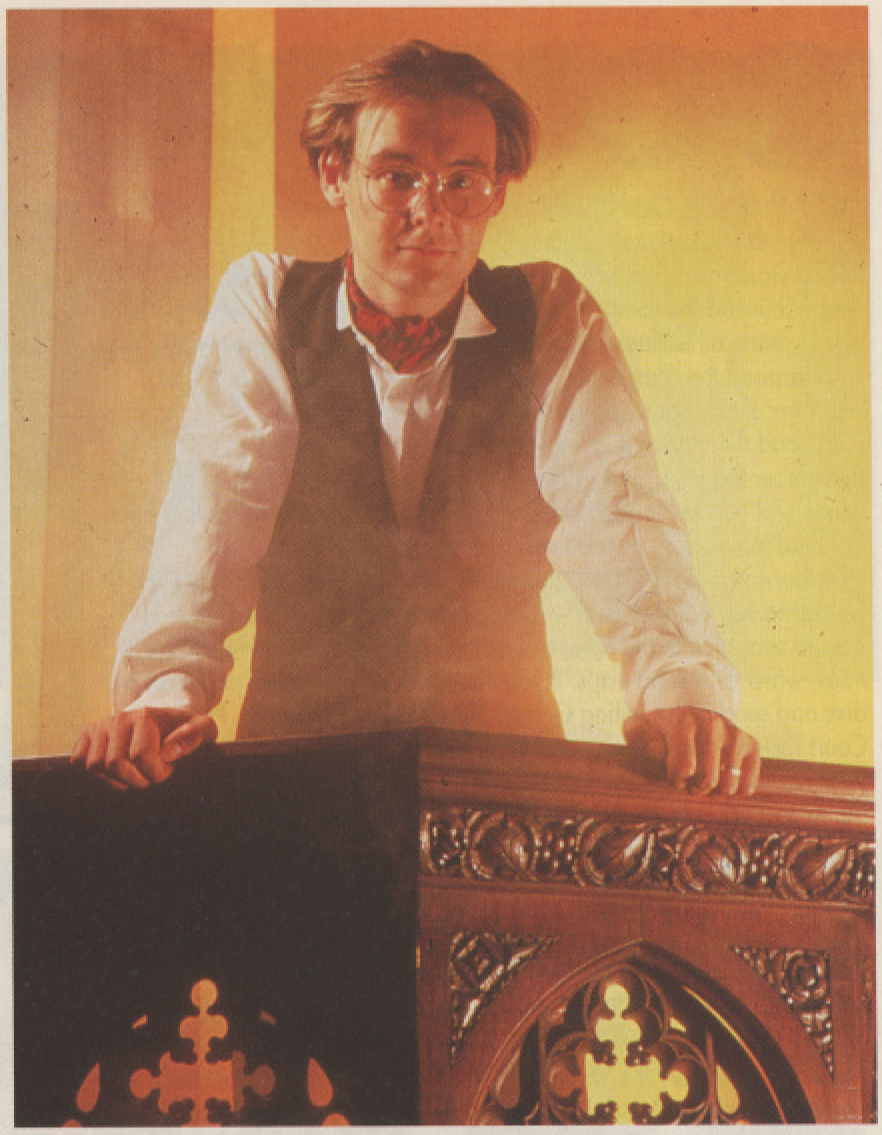


new lease of life for Graftgold's Fire And Ice, two new games from the designers of Elf, a



brand new software house from the people that brought you MicroProse and Sierra, a range of mice that are specially designed for kids...

AND MUCH, MUCH MORE...



RUSH FOR TV GAME SHOWS

AVID GAMERS, WHO'VE LONG BEEN IGNORED by the powers that be in television, are suddenly the most desirable viewers imaginable it would seem, with all of the major channels currently looking for a way into the computer games market.

The biggest of the lot, of course, is Channel 4's ***Gamesmaster***, which has topped the three million mark in terms of viewing figures, and is now almost certainly due for a second series to begin in September.

Hewland International, the production company which produces the popular game show, refused to confirm that the second series would happen, but it is currently advertising for two new researchers, which would suggest that it's a good bet.

Not content to sit back and let Channel 4 have all the glory though, Yorkshire Television is in the process of producing its own computer entertainment show. Provisionally entitled ***Overload***, the show will be presented by Andy Crane and promises to be "More ***Tomorrow's World*** than Gamesmaster," according to its producer.

Other TV programmes believed to be interested in including computer games coverage are BBC's ***100 Per Cent*** and ITV's late night video review programme ***Video View***, although no firm details are available for either at present.

IT CAME FROM THE DESERT?

SOFTWARE LABELS COME AND GO, so the arrival of a newcomer is usually little to get steamed up about. However, when the man in charge of one of these newcomers has previously been the force behind such successes as the *Midwinter* series and the more recent Sierra hits, then a little more attention is required.

Peter Jones is the man in question and Mirage is the name of the publishing firm which he's just set up. And although the firm may be a relative infant, Jones is confident that it's going to grow up a winner: "We aim to be the biggest European-owned software house within three years," he claims.

The firm is already making waves in the PC leisure world with its eerie Sierra-style adventure ***Darkseed***, but this, it would seem, is only a taste of things to come, as the following line-up demonstrates.

Developed by Imagitec and scheduled for a May release, ***Humans*** is, in Jones' words: "Like ***Lemmings,*** only 10 times better." Like Psygnosis' mould-breaking platform roller-coaster, Humans sees you attempt to guide a number of characters (in this case cavemen) from one end of a level to another.

However, there's a little more to it than that, as the ignorant Neanderthals need to evolve and learn as they go in order to negotiate some of the later levels: for example, the ability to chuck a spear may become essential as the game progresses.

Moving just about as far from a Lemmings-style platform game as possible, Mirage's next offering will be ***Ashes Of Empire***, a "…massive 3D effort which is an adventure game first and a strategy game second."



THE MIRAGE TEAM. From left to right (seated): Andy Whittaker, Andy Clarke, Andy Noble, Beverley Wood, Julia Coombs, Simon Wroe. Standing: Jim Murdoch, Peter Jones, Andy Wood.

Programmed by Mirage's in-house team, Ashes Of Empire's plot closely follows the break-up of the former Soviet Union. Set in a conglomeration of countries which consists of five republics (each of which has eight districts) and two separate, but allied, states, the game allows you to interact with more than 28,000 characters in order to avert the imminent civil war.

Of this population, more than 600 are individually crafted and programmed using a new 3D technique, and sport the "…most realistic features yet seen on any computer character."

Jones is equally excited by the game's depth as he is by the technological advances it contains: "What sets Ashes Of Empire apart from other strategy games," he says, "is that in everyone else's the conflict is really clear cut, whereas in this case there are, in effect, 42 states – each one fighting against all of the rest. It's a political nightmare."

Those of you itching for a fight of this kind will only have to wait until early June for this particular war to break out.

The final title in Mirage's initial line-up is ***Ragnarok*** – another strategy game, but this time with a very different style.

Based on an old Viking board game called ***The King's Table***, Ragnarok is essentially a battle for supremacy between four gods and features "…quite a sophisticated set of rules and move sequences."

Once again developed by Imagitec and due for release at the end of June, Ragnarok is: "Like ***Battle Chess*** only 10 times better. It's got all of the sophistication of chess while being a faster and more stimulating game."

Commenting on the diversity of Mirage's games, Jones says: "We want to run through the whole spectrum of games, even now we're talking to RPG and adventure creators. Actually, what we'd really like to be is like Sierra and MicroProse put together… only 10 times better."

GLORY GLORY ARSENAL

SHOWING A REMARKABLE INSIGHT for public demand, Thalamus has announced that it is working on a brand new football game, based on North London's all–time favourite club, Arsenal FC *writes Ciarán Brennan, devoted Gunners fan and season ticket holder.*

The Berkshire-based publisher, perhaps best known for its shoot 'em up ***Armalyte***, has been working on the game (described as a being "mainly arcade action, but incorporating a management section") since it secured the licence in late '91, and hopes to have it in the shops for Easter.

As you'd expect from a team with such an impressive on-field reputation, the Gunners have been more than helpful in the development of the game. "Right from day one they have supplied us with a comprehensive range of club information as well as the opportunity to photograph throughout the superb Highbury stadium," says Thalamus' David Birch. "We now hope to reward their support with our own top of the table release."

Arsenal F.C. The Computer Game will feature all domestic and European cup championships – even though Arsenal are sadly no longer involved in any of them (next season, next season – Ed.) – while there's also a "free in-pack giveaway" promised.

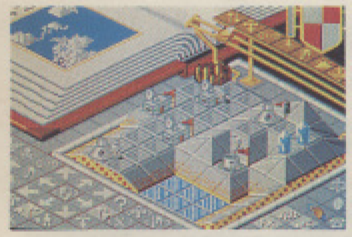
When asked about the possibilities of a Tottenham Hotspur based game, Birch replied "Who¿". Good answer...



Arsenal make the long–awaited conversion to a computer game.

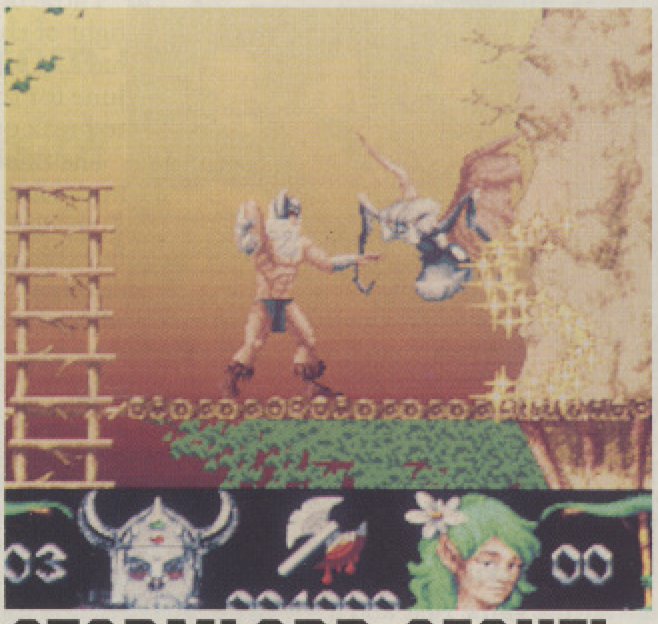
THALAMUS HITS THE FAN

THALAMUS GROUPIES (and aren't we all?), your prayers have been answered – the world's favourite software publisher has just given in to public demand and announced the formation of its all-new fan club. Club members will receive product information, merchandise and a newsletter, and will also be entitled to take part in exclusive competitions. Interested parties should contact Thalamus on 0734 817261 (but don't be disappointed if you can't get through first time!).



PRIZE PROGRAMS

The term 'value for money' has just taken on a whole new meaning as Empire has released *Award Winners*, a £25.99 package which contains an unfeasible 13 disks. These disks contain *Space Ace*, *Populous*, *Kick Off 2* and *Pipemania* and are in the shops even as we speak.



STORMLORD SEQUEL DELIVERS THE GOODS

GET READY FOR *DELIVERANCE* from 21st Century Entertainment, the sequel to the highly-acclaimed *Stormlord* which is due for release next month.

Created by Peter Verswyvelen (from an original idea by Raf Cecco and Nick Jones) and with graphics by Kim Goossens, Deliverance is the four-level story of your attempts to locate and free a bunch of imprisoned fairies from Satan's clutches.

GAMING GOES NATIONAL

DOING ANYTHING ON MONDAY APRIL 13TH¿ No¿ Then why not dust off your joystick and get involved with the first ever National Play A Game Day, which has been organised by the European Leisure Software Publishers Association (ELSPA).

An as-yet unnamed major charity will benefit from the day, which will mostly centre around local software retailers, who are expected to organise special promotions, competitions and other relevant tie-ins.

Most of the major software publishers are expected to get behind the event, so to find out what's happening in your locality, get down to your local software store.



MINDSCAPE NABS MARIO

IN WHAT MUST BE SEEN as the coup of the century, Mindscape has become the first company to win the rights to use Nintendo's world famous Mario character on any format other than the Japanese giant's own consoles.

However, before you get too excited, the agreement doesn't allow the US publisher to develop any Mario-based games: instead, the first result of the link up will be an 'edutainment' (the new buzzword for educational software) package entitled ***Mario Is Missing***, where the less famous twin Luigi goes in search of the miniature plumber.

Mindscape is however excessively pleased about the arrangement, with UK boss Geoff Heath commenting: "We are pleased that Nintendo and ourselves will be expanding an already close and successful relationship. We expect to offer personal computer users their initial opportunities to experience the Mario Bros. first hand."

Although this first package is initially aimed at PC owners only, the very fact that Nintendo has allowed Mario this much freedom can only be a good thing for computer users everywhere. We'll bring you further developments as they happen.

THE SHOW GOES ON

THE LONG-RUNNING series of 16-bit Computer Shows continues to go from strength to strength: the Shows' organiser, Westminster Exhibitions, has just announced that more than 32,000 people attended last month's event.

The next in the series will take place at the Wembley Exhibition Halls between July 10th and 12th.

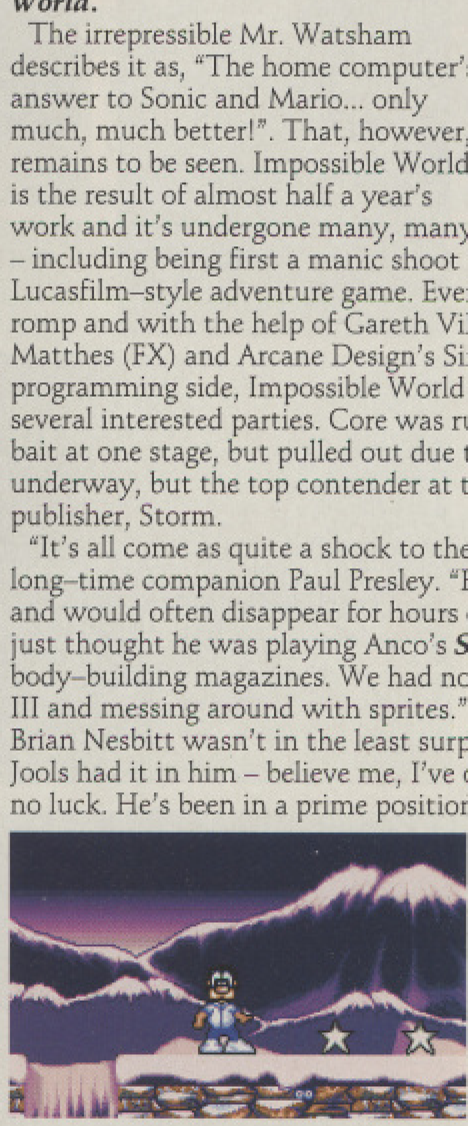
AN IMPOSSIBLE DREAM?

Well now, here's something of a first, a game from one of us! Yep, that darling of the software media and all round friend of the stars, Jools Watsham, has been spending what precious little time we give him to himself, completely designing and drawing the graphics for his very own platform game, imaginatively titled *Impossible World*.



The irrepressible Mr. Watsham describes it as, "The home computer's answer to Sonic and Mario... only much, much better!". That, however, remains to be seen. Impossible World is the result of almost half a year's work and it's undergone many, many changes since Watsham started – including being first a manic shoot 'em up, followed by a Lucasfilm–style adventure game. Eventually he settled on a platform romp and with the help of Gareth Vilday (music and design), Paul Matthes (FX) and Arcane Design's Simon Cook heading up the programming side, Impossible World has blossomed and attracted several interested parties. Core was rumoured to be nibbling at the bait at one stage, but pulled out due to a few similar projects already underway, but the top contender at the moment is ***Rod Land*** publisher, Storm.

"It's all come as quite a shock to the rest of us at The One", exclaims long–time companion Paul Presley. "He was always such a quiet lad and would often disappear for hours on end into the games room. We just thought he was playing Anco's ***Strip Poker*** or leafing through his body–building magazines. We had no idea he was loading up DPaint III and messing around with sprites." Close friend and tips supremo Brian Nesbitt wasn't in the least surprised though, "I always knew Jools had it in him – believe me, I've often tried to pull it out but with no luck. He's been in a prime position to check out what's happening with the competition for some time and I could often hear the cogs creaking in his skull as he'd nick ideas left, right and centre."



Impossible World is planned for a Christmas '92 release, providing Watsham and Co. can strike a firm deal with someone. Anyone interested in snapping up the young talent and likes what they see on this page should contact The One.

AN APOLOGY

In the February issue of The One (issue 41) we printed a less–than–complimentary review of Anco's ***Tip Off***. In the review Paul Presley compared the game to Anco's earlier hit ***Kick Off***, stating that both games were 'chock–full of bugs, inadequacies and mistakes'. It was not our intention to imply that the original Kick Off was a dire game, far from it. Kick Off is still one of the most playable football games ever, surpassed only by its older brother, ***Kick Off 2***.

We have also been asked to point out that Dino Dini, programmer of both Kick Off and its sequel, was in no way connected with Tip Off and while we stand by the comments made in the aforementioned review, we wish to apologise to Dino for any inconveniences that have been caused and say how much we are looking forward to ***Kick Off 3***.

MICROPROSE REACHES NEW HEIGHTS



ALTHOUGH IT'S PRIMARILY KNOWN for its fast-moving, all-singing, all-dancing modern-day military simulations, MicroProse has recently started adding other strings to its three-dimensional bow.

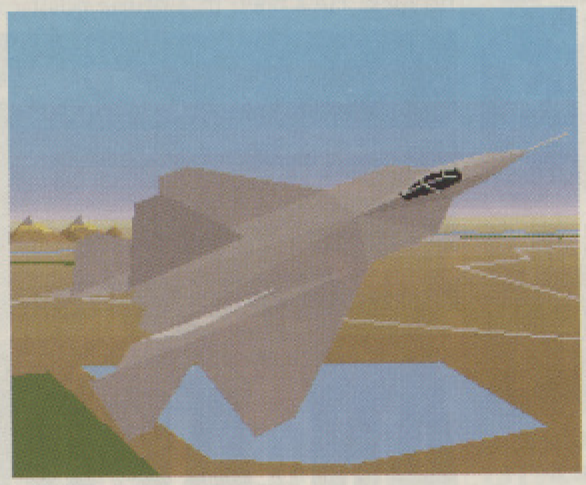
Knights Of The Sky and ***Silent Service II*** were the first products to take the simulation specialists back into the past and now, thanks to UK-based Vektor Grafix, B17 Flying Fortress looks set to continue this trip into yesteryear.



Anyone that's seen David Puttnam's Memphis Belle will have a good idea what B17's all about. You are put in command of one of the huge World War II bombers and not only have to deal with keeping the machine up in the air and flying in a strict formation as the entire squadron passes through occupied France and Germany, but you'll control each of the crew's 10 positions as the plane is attacked by Luftwaffe squadrons and anti-aircraft fire. As you control one position, the computer takes over the other nine, alerting you if something happens. Also, as you're in charge of the plane, you get to issue rewards and promotions as you see fit, ensuring that each of your crewmen keep improving.

You also get to plan out your mission, taking in every little detail from crew selection to what piece of artwork is painted on the nose of your plane. The graphics are a stunning mix of detailed animation and MicroProse's usual excellent 3D and in some places the two are combined to good effect.





Also being worked on (as reported in issue 40) is the simulation/strategy game ***A.T.A.C.*** which sees you as Supreme Commander of an entire anti-drugs campaign. Rather than spearhead national poster campaigns and serious telly adverts, you have at your disposal an entire army of undercover infiltration agents, two fully armed attack helicopters, four F22 stealth fighter/bombers and a complete secret base, hidden deep in the jungles of South America.

From there you have to plan out your entire campaign, designing aerial missions from scratch and using your agents to gain intelligence on the enemy forces. They have a full army of resources too though, not least of which is money and they can buy everything from politicians to hinder your campaign to hardware to fight back with.

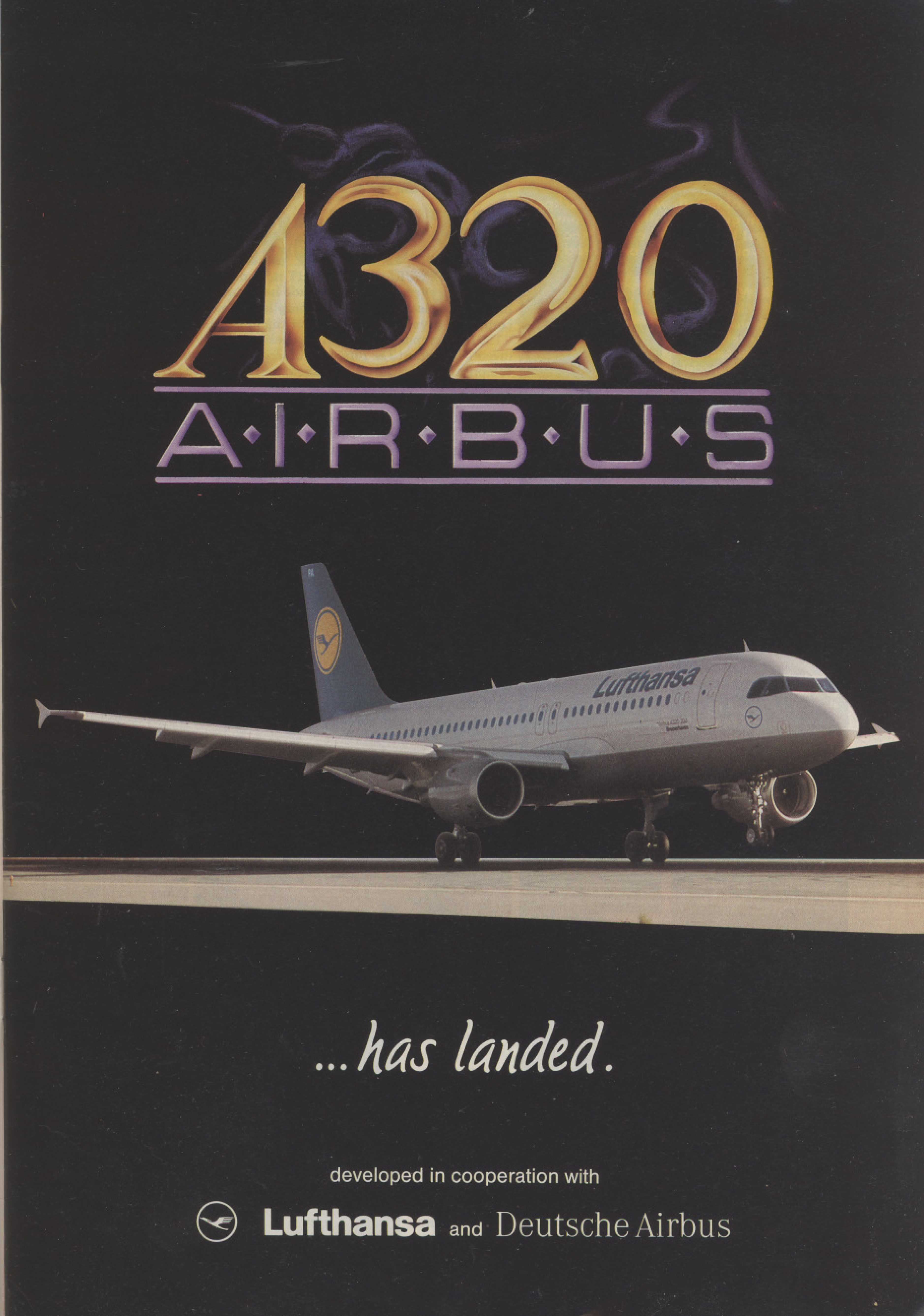
A.T.A.C. is more than just strategy, you also get to take part in the missions too thanks to the fully realised three-dimensional simulation aspect, controlling up to four aircraft at once. Features such as 3D radar displays and and fully-definable external views add to the graphical delights and towns, cities, hills, mountains and plantations add to the atmosphere.

Both games are still deep in development, with B17 due out around June and A.T.A.C. around September.

WIN! A DAY AT AN AIR TOURNAMENT!

In order to get everyone in the mood for both B17 and A.T.A.C., MicroProse is offering five lucky winners a free trip to this year's Air Tournament International, taking place on the 13th and 14th of June. The event is held every year to raise money for the Royal Air Force Benevolent Fund, and ATI '92 will be the biggest ever, include flying displays by over eight different formation flying teams from across the world (including the ever-popular Red Arrows), demonstrations by B52s, Tornados and, of course, B17s. We can't promise any stealth bombers, but there will be one of the largest ground displays of aircraft ever seen.

To win one of the five tickets, simply send your name, telephone number and address on a postcard (or the back of a sealed envelope) to the following address (NOT to us!): ATI '92 Competition, The One For Amiga Games/MicroProse Software, Unit 1, Hampton Road industrial Estate, Tetbury, Glos. GL8 8LD. Get your entries in before 28th May 1992. For further details on this year's ATI, a recorded information line is available on 0891 122997. Calls cost 36p per minute cheap rate and 48p per minute at all other times. British Telecom are donating a sizable portion of the money made on each call to the Royal Air Force Benevolent Fund, but still get your parent/guardian's permission to make the call.


A320
A·I·R·B·U·S
Lufthansa
...has landed.
developed in cooperation with
Lufthansa and Deutsche Airbus

RECOMMENDED

It's that time of month when our crackpot review team gather together and come up with the best titles over the last three months: if you're after the best, read on...

ANOTHER WORLD
Lester Knight Chaykin is a nuclear scientist. Due to a massive explosion he's engulfed in Another World. The use of special effects will have you enthralled in this real-time adventure.

93%



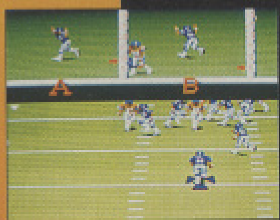
BLACK CRYPT
Take a party of four around a Dungeon Master-esk maze, working out traps and killing the odd two-headed nasty. The state of the art in role-playing games

92%



JOHN MADDEN AMERICAN FOOTBALL
The crowd roars as the quarterback runs to the end zone. Experience the thrill of it all, with EA's latest American Football game. Just as good as the Mega Drive version.

91%



HARLEQUIN
Gremlin's latest platform romp calls itself the Amiga's answer to Sonic and Mario: it looks as if this might be true. Roam around massive levels in search for the pieces of the heart of Chimerica.

90%



MERCENARY III
Your friend Margaret is in strife. She's out of office, and there's an election soon. The only candidate is a shady character named P.C. Bil. Your mission is to stop this character.

91%



SHADOW LANDS
You're dead! Not completely, but pretty close. Your spirit is trying to retrieve your body, far away in a temple. A strange scenario, for a great game!

93%

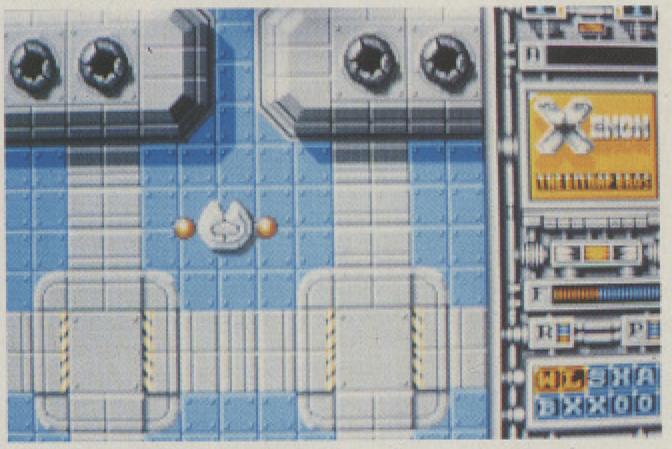


RENEGADE REPLAY THE CLASSICS

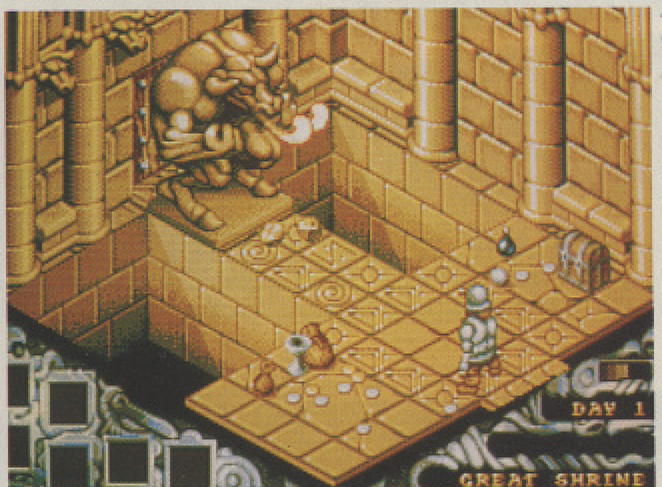
IN A MOVE SURE TO DELIGHT newcomers to 16-bit computing everywhere, Renegade have announced the imminent release of two £25 compilation packs collecting the complete, if you will, "works" of the famed Bitmap Brothers.

The first compilation is due to be released in April/May and has been inventively named ***The Bitmap Brothers Volume One***. It will comprise of the classic blaster ***Xenon***, the RPG/arcade adventure ***Cadaver*** and the superb "state of the art" future sports simulation ***Speedball 2***.

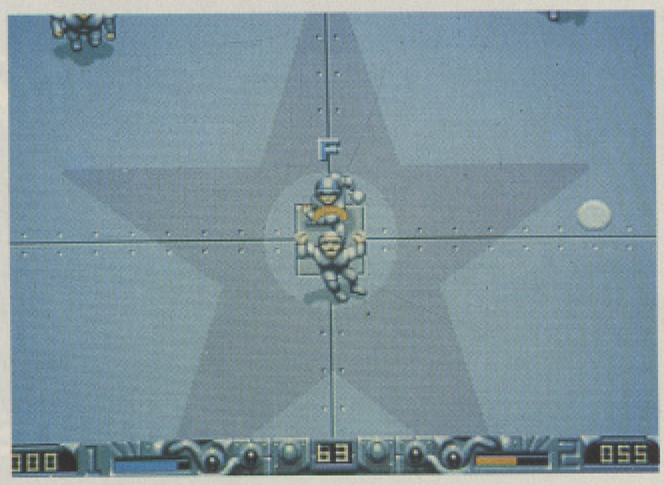
The second compilation, to be called (in an inspired leap of imagination) The Bitmap Brothers Volume Two, is due to be released around September time and will collect the seminal Speedball, the arcade-quality shoot-'em-up ***Xenon 2*** and the inspired arcade adventure ***Gods***.



Talking about the compilations Eric Matthews, founder Bitmap and head games designer, commented "This is something we've wanted to do for a long time." The packs mix and match titles from the Bitmaps' early (Xenon, Speedball), middle (Xenon 2, Cadaver) and late (Speedball 2, Gods) periods, and together provide a complete record of the Bitmaps' output to date.



Adds Matthews, "We could've compiled the games chronologically but we wanted to mix the games up to avoid buyers getting two similar games [i.e. Speedball and Speedball 2] in the same pack." Matthews also took the opportunity to nix rumours that the collections were originally going to be called ***The Complete History of Computer Games***.



Xenon, Cadaver and Speedball 2 - due to be released this April in The Bitmap Brother Volume One compilation.

Legend Software

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THIS MONTHS TOP TITLES

TOP TITLES	ST	AMIGA	TITLE	ST	AMIGA
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1 Meg Cricket	N/A	12.99	*Lure of the Temptress	16.99	16.99
3D Construction Kit	26.99	26.99	Maddog Williams	21.99	21.99
4D Sports Boxing	16.99	16.99	Magic Pockets	16.99	16.99
4D Sports Driving	16.99	16.99	Manchester Utd Europe	15.99	15.99
A320 A.I.R.B.U.S	23.99	23.99	*Maupiti Island	16.99	16.99
*Addams Family	15.99	15.99	Mega Lo Mania	19.99	19.99
Advantage Tennis	16.99	16.99	*Mega Twins	16.99	16.99
Agony	18.99	18.99	Microprose Golf	23.99	23.99
Air Support	16.99	16.99	Midwinter II	23.99	23.99
Alien Breed	15.99	15.99	*Might & Magic III	21.99	21.99
Alien Storm	16.99	16.99	*Moonbase	22.99	22.99
Altered Destiny	19.99	19.99	Moonstone	21.99	21.99
Amnios	15.99	15.99	Monkey Island	16.99	16.99
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*A.T.A.C.	23.99	23.99	*Myth	15.99	15.99
*B-17 Flying Fortress	23.99	23.99	Navy Seals	15.99	15.99
*BAT II	23.99	23.99	Outrun Europa	16.99	16.99
Baby Jo	15.99	15.99	Pang	15.99	15.99
Barbarian II (Psynosis)	16.99	16.99	Paperboy II	16.99	16.99
Bards Tale III	16.99	16.99	*Parasol Stars	15.99	15.99
*Battle Bound	16.99	16.99	Pegasus	16.99	16.99
Battle Command	14.99	14.99	PGA Plus	N/A	20.99
Battle Chess	16.99	16.99	PGA Data Disk	N/A	11.99
Battle Chess II	16.99	16.99	Pitfighter	15.99	15.99
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THAT WAS THEN ▶▶ APRIL 90

OOH, WHAT A MONTH April was. Our opening news story was about a game being programmed by master developer Bullfrog, called *CyberAssault 556*. Billed as 'the best game ever', it was a 3D vector–graphic, space flight simulator with 50 billion constantly evolving planets to explore, a clever programming trick that boosted the computer's speed, 64 on–screen colours and the ability to deal with 400 million computations at the same time. Why was this miraculous sounding game never seen? Take a look at the month again. Yep, it was one of our infamous April Fool jokes – and what a good one it was too. We even got Bullfrog's graphics team to knock up a few stunning ***DPaint*** screens. Ho ho.



Apart from pulling your legs, we also had a few genuine amazing games to report, not least of which was Delphine's then–forthcoming ***Operation Stealth***, the Bitmaps' ***Speedball 2*** and a special 'cheaters' version of the platform classic ***Rick Dangerous***. In a very strange marketing move, MicroProse decided to release ***Rick Plus***, a version that allowed you to choose which level to start on. Wisely, it retained the end sequence for people who completed the whole thing instead of jumping to the end.

It was a pretty poor month for reviews, with only eight games covered and only four of those getting anything close to a decent score. The only 90+'s were ***Castle Master*** and ***Klax***, while the lowest mark went to Readysoft's ***Escape From Singe's Castle***, notching up a paltry 58 per cent.

We can't let this jape–filled month go by without mentioning our ***E.Motion*** competition. Answer three questions and win a microwave oven! Another joke surely? Nope, a real 24–carat, gen–yoo–wine article. US Gold really put it up for grabs and we really gave it away! Almost as good as the classic Win A Load Of Wood competition.

Finally, after his mammoth sprint from E to J, Gary Penn's 'look back at the Eighties' entered another month, sprinting through I,J,K,L and half of M. Who remembers K–Tel, J. K. Greye, Jawx and Martech? Interestingly enough, the next issue was to see Gaz whip through all the letters between M and S (using smaller type to fit them in) and just as everyone hung on for the final ride in issue 21, The One changed its look, style and content and dropped the piece. The Eighties: A Look Back in Anger was to fall at the final hurdle. A great shame. The nation mourned...

● **Paul Presley**

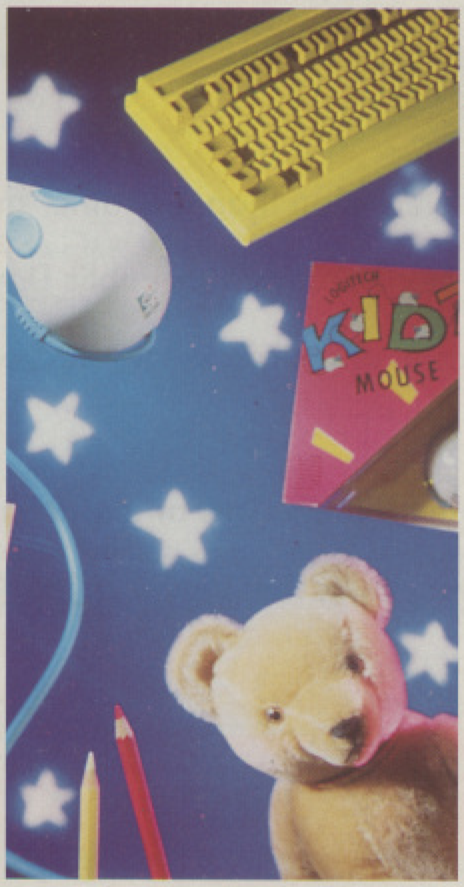
TAILS FOR LITTLE CHILDREN

ALTHOUGH WE'RE SURE that the last thing you want to do is to encourage your little brother or sister to play with your computer, that's exactly what widget manufacturer Logitech is trying to do with the release of its Kidz Mouse.

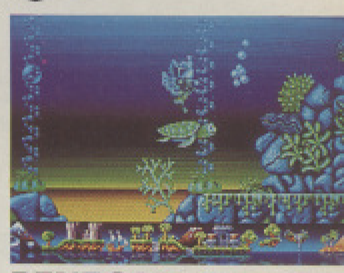
Grey in colour and shaped for all the world like the furry little creature from which it takes its name (with the ears acting as buttons and the cable its tail), the Kidz Mouse has been deliberately scaled down in order to make it more comfortable in a child's hand.

To accommodate this, Logitech has had to develop a new 15mm ball to build the peripheral around. However, the company claims that this actually improves the mouse's performance. "Although we have gone out of our way to give the mouse maximum child appeal," says Logitech's UK boss Brendan MacFerran, "it is by no means a toy. It very much fits in with Logitech's philosophy of humanising the computer."

Costing £35, the package includes a 10-page fold out instruction booklet entitled Getting Ready To Enjoy Your Kidz Mouse and a 'birth certificate' so that the new owner can give the little creature a name of its own.



PICTURED LEFT: Logitech's Kidz Mouse "fits in with Logitech's philosophy of humanising the computer".



RENEGADE CATCHES FIRE

PICKING UP some of the pieces which scattered throughout the realm when Humpty Maxwell fell from his wall, Renegade has just announced that it has picked up the rights to publish Graftgold's *Fire And Ice*. Commenting on the development, Renegade's Tom Watson said: "Right from the start, Renegade has been committed to publishing only the best of original product – and Fire And Ice certainly fits that bill." Fire And Ice will be released in May.

ELF HAZARD

THOSE LOVEABLE CHAPS from the *Elf* department, Nirvana's Paul Oglesby and Damian Slee, are currently producing two all-new games. *Disaster Strikes*, is a "...platform-ish effort along the lines of Elf," set against a background of a scrolling city, while *The Edge* is a shoot 'em up with a touch of strategy. Neither has a publisher as yet, but both should be ready for release early next year.

If you had the chance to produce an Amiga games magazine of your very own, wouldn't it be rather like this..?

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A 16-Page Tips Pull-Out in every issue with complete solutions, maps, hints and cheats for the top selling games of the previous month (what better way to ensure that a higher percentage of the tips are appropriate to YOU?)

Info-Packed Data Pages where every game that has ever been reviewed in The One's respected pages are listed. Graphics, sound, lastability, playability and overall scores are printed with price information, a comment, and even a cross-reference to the back issues containing the review and the tips.

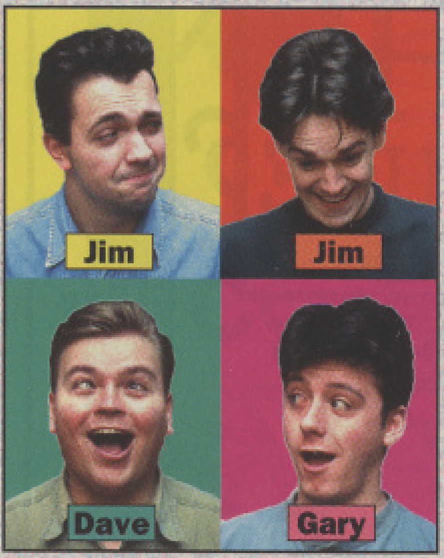
PLUS: More reader interaction than any other magazine - compos, tips service, conferences, games challenges; stand-alone sections for Public Domain, Budget and Compilations; interviews with top games creators and, of course, a jaw-slackening amount of exclusives and first-looks.

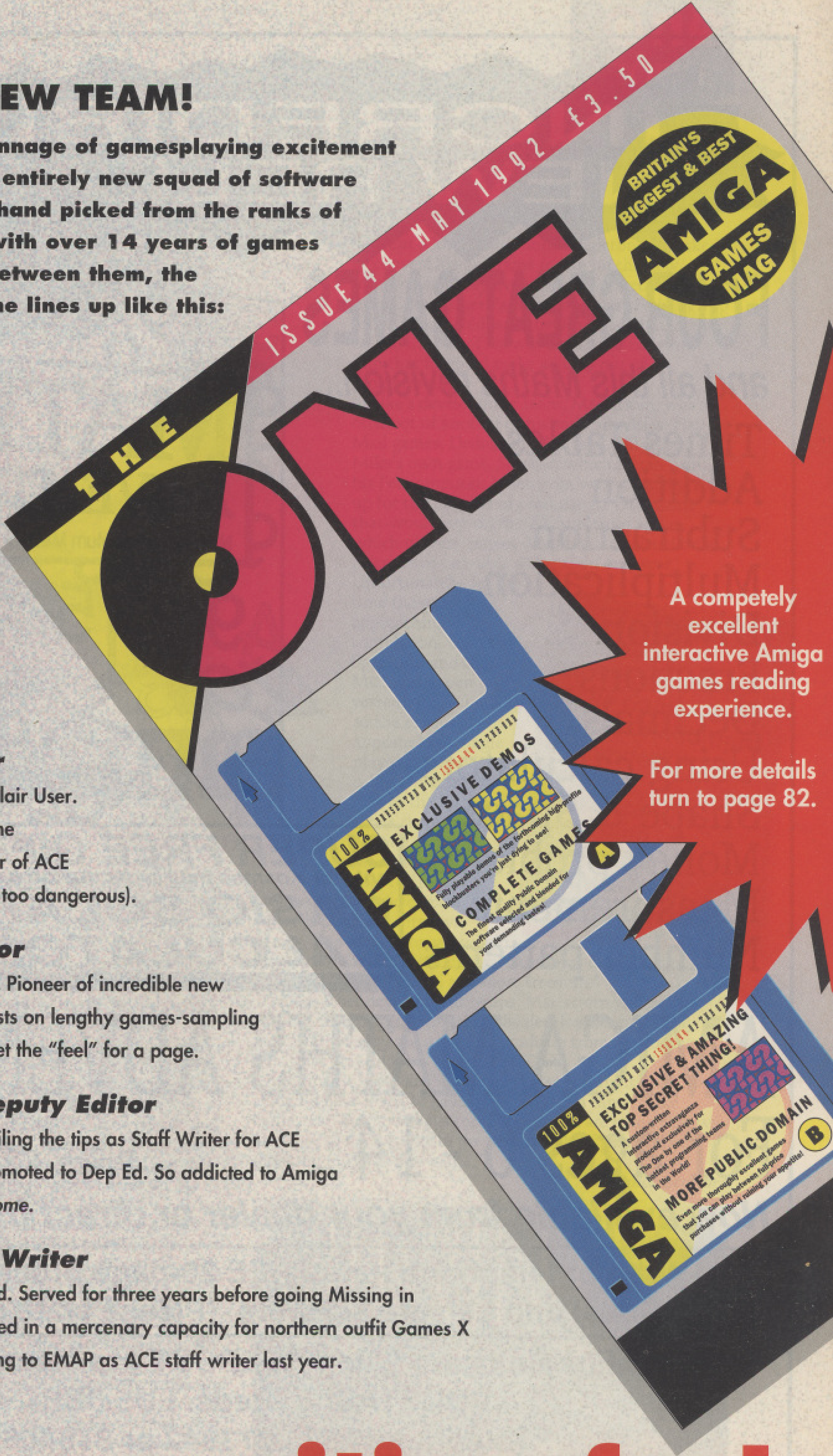
In short, The One is growing into the sort of magazine you've always dreamt of: an utterly indispensable guide to everything that moves in the Amiga games scene every month.

This is The One you'v

NEW LOOK! NEW TEAM!

Delivering such megatonnage of gamesplaying excitement is no job for wimps. An entirely new squad of software commandos have been hand picked from the ranks of ACE Magazine. Armed with over 14 years of games reviewing experience between them, the new crew of USS The One lines up like this:





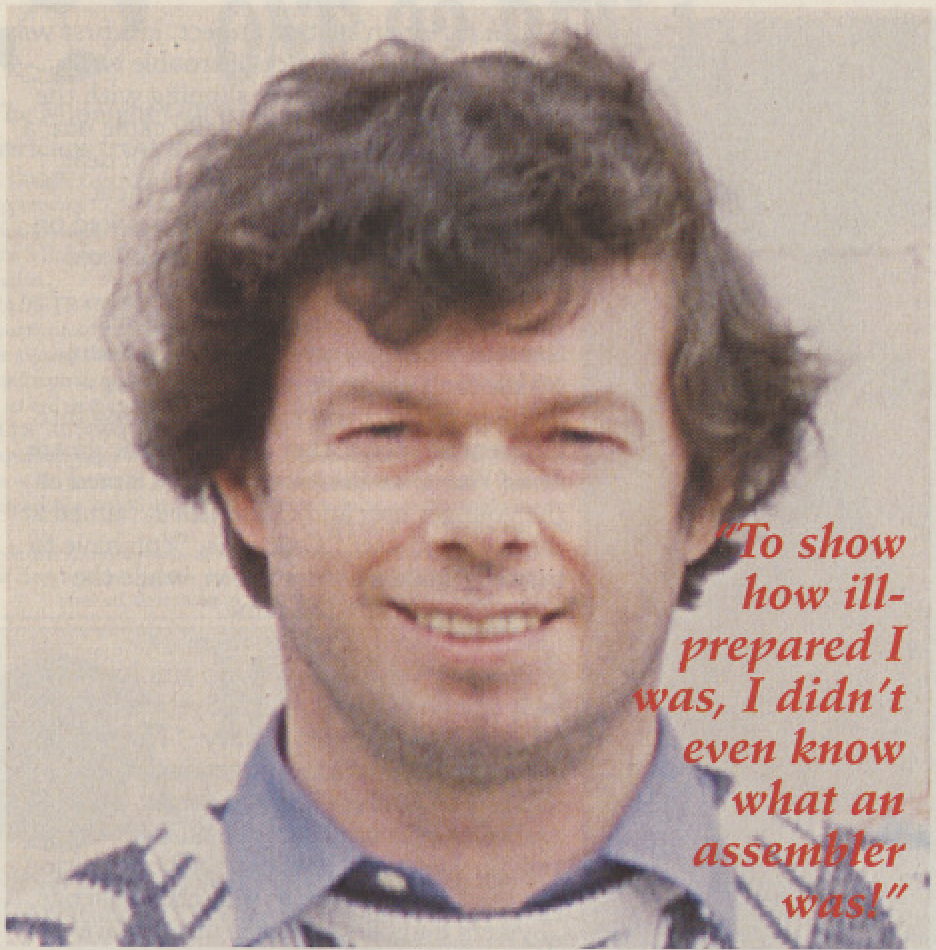
Jim Douglas - *Editor*
Five years active service on Sinclair User. Transfer to Complete Guide to the Commodore 64. Last post: Editor of ACE Magazine (disbanded for being too dangerous).

Jim Willis - *Art Editor*
Responsible for all things visual. Pioneer of incredible new mag-producing technology. Insists on lengthy games-sampling periods in order to accurately get the "feel" for a page.

David Upchurch - *Deputy Editor*
Decorated for his bravery compiling the tips as Staff Writer for ACE Magazine and subsequently promoted to Dep Ed. So addicted to Amiga gaming that *he even plays at home.*

Gary Whitta - *Staff Writer*
From the original The One squad. Served for three years before going Missing in Action. Rumoured to have worked in a mercenary capacity for northern outfit Games X before seeing sense and returning to EMAP as ACE staff writer last year.

've been waiting for!



"To show how ill-prepared I was, I didn't even know what an assembler was!"

MIKE SINGLETON

Game Designer and Programmer

MAELSTROM IS RENOWNED for producing in-depth, playable games, which probably has a lot to do with the fact that Mike Singleton was a games player and designer before he became interested in computers. Although he has never had one published, he spent his early years designing board games.

His success with games took a turn for the better in 1979 when he got hold of a Commodore Pet computer. In between doing the odd business program he tried his hand at some simple games in BASIC. Three months of that was enough to convince him that using machine code was the only way to write games properly. "I got hold of the manufacturer's handbook on the 6502," Mike reflects, "and wrote my first machine code game. It took about six weeks to write this thing, which was all hand assembled. By the time I'd finished I practically knew every op-code off by heart."

This tiny game (about 6K of code and the same in data), was called, coincidentally, Space Ace (no relation to the Sullivan Bluth game). If writing it without an assembler sounds painful, debugging it was a real horror story. "It shows how ill-prepared I was," Mike confesses. "I didn't even know what an assembler was!"

Once the game was completed, Mike got in touch with a firm called Petsoft, it accepted *Space Ace*, and the game became a bestseller. Petsoft also gave Mike an assembler and introduced him to the revolutionary ZX80. At that time, the company was trying to do a deal with Sinclair, which would involve writing six short machine code games for the computer. Mike went away and dutifully wrote the games, which included one of the earliest versions of Conway's Life, only to be told by Petsoft that the deal was off.

Determined that he wasn't going to be defeated so easily, Singleton decided to ring up Clive Sinclair himself. When Sinclair Research saw the programs, it invited Mike to visit the company in November 1980 and showed him the prototype ZX81.

To cut a long story short, Singleton was asked to convert his programs to run on the new machine and they eventually appeared, albeit in BASIC, as Games Pack 1. Mike was receiving 15p for each unit sold, and the deal made him about £6,000 in total. This was enough to convince him that he could make a living out of programming.

Mike's development team, Maelstrom, was an offshoot of another of his early activities: Play By Mail games. Dedicated PBM fans will recall Mike's own game, *Starlord*, which he ran using his Pet computer. Maelstrom was originally set up for the purpose of producing a PBM game that would run on the ZX Spectrum and in which players' moves would be submitted on a Microdrive cartridge rather than on paper. Unfortunately, by the time the game was approaching completion, both the Spectrum and the Microdrive were yesterday's technology, so the product appeared as a single player game and was called *Dark Sceptre*.

As to the future, while there are no definite plans, Maelstrom may well take the route of other successful developers towards publishing its own games. "It's a direction we would like to move in," Mike confirms. "Amongst other things, it will give us more control and more freedom."

Unlike other development teams, Maelstrom will not be rushing headlong into multi-media development. Possibly next year we may see some CD products from the company, but it has grave doubts about the CDTV.

And finally, what are Singleton's personal ambitions? "One thing I'd have loved to have done is direct a film," Mike confesses, "but nowadays computer games are going that way anyway, so maybe within the next couple of years I'll be directing my own film game."

Laurence Scotford

SOFTOGRAPHY
- *Space Ace (Commodore Pet)*
- *ZX81 Games Pack 1*
- *Lords Of Midnight*
- *Doomdark's Revenge*
- *Dark Sceptre*
- *Whirligig*
- *Midwinter*
- *Midwinter II: Flames Of Freedom*



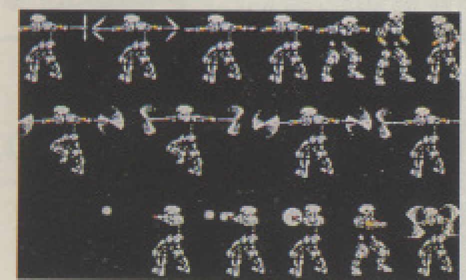


"There's good competition out there, and we're rising to the challenge"

ADRIAN CALE

Director, System 3

BEFORE ADRIAN CALE entered the games industry, he worked at a holiday camp: "I organised the acts and generally helped out," he says. While he was there he did a few jobs for his brother, Mark Cale, the Managing Director of System 3, drawing box artwork and writing manuals. This eventually led to a full-time job at System 3 as a Director, under Mark, in 1988: "We work well together," says Adrian.



His job involves a wide range of tasks: "I talk to you lot [magazines] as much as I can about our products". System 3 doesn't actually employ a Public Relations person: "As we're producing four 'A grade' products a year, we like to keep a tight ship," he explains, "We organise it all. We're there right from the conception all the way through to the finished version – nobody is going to know about the title as well as we do". Apart from speaking to and visiting all of the computer magazines, Cale writes the manuals, helps with the game's development and generally helps throughout each project.

Myth is Adrian's latest project. His first was *Dominator*: "We had a lot of trouble with this," he says, "It kept on slipping with the release date, and when it finally came out, a year later, it had the response of 'oh dear, another shoot 'em up'." The two most successful titles that Adrian has worked on were the original *Last Ninja*, which "sold stacks" and Myth (8-bit) which was "technically our best game," he recalls. Currently being worked on is *Silly Putty*, which can't easily be categorised, but involves puzzles and metamorphosing into different shapes. Other games on the go are *Mind Your Own Business*, which is aimed at the younger user and *Construction*, "aimed at the high-end user." Cale adds, "You have to basically build a construction, while the computer is doing the same."

Behind every company, there's a philosophy which they try to aim for with each title. As Cale explains, System 3's philosophy is product quality: "The market is license dominated – it's getting more difficult to produce original games, up against the licensed games like *Terminator 2* and *The Simpsons*. There's good competition out there, and we're rising to the challenge."

System 3 understands the importance of having an in-house programming team: "It's the best way of working, there's always a couple of in-house developers and the rest are freelance. We've got deadlines to meet, we've got graphical changes to deal with – we need to be all on-hand to sort them out," Adrian explains, "It's a creative industry, creativity thrives on new ideas. With lots of creative people working together, they can feed off each other," Cale adds.

What everyone wants to know about every software publisher, is where they're going in the future: "We've got a lot of faith in CD based stuff, like the CD Rom," Cale says, "We were the biggest European publishers on the C64 last year, but this year it's changed. We're trying to establish the same reputation with the 16-bit market." That's the home computer side wrapped up, but what about consoles? "We now have an official Nintendo license. Nintendo is still fairly new to the European market, so we hope to become one of the front runners," Cale explains.

With System 3 set to produce 16-bit games for some time to come, the future looks good for fans of the likes of Last Ninja and *Fuzzball*.

SOFTOGRAPHY

8-BIT
- **Dominator**
- **Tusker**
- **Myth**
- **Vendetta**
- **Flimbo's Quest**
- **Ninja Remix**
- **The Last Ninja 3**

Turbo Charge

16-BIT
- **Dominator**
- **Tusker**
- **Flimbo's Quest**
- **Ninja Remix**
- **International Karate**
- **The Last Ninja**
- **The Last Ninja 2**
- **Fuzzball**
- **The Last Ninja 3**
- **Myth**

Jools Watsham

NEW *** DIVISION ONE 92 REVISION ONE *** NEW



DIVISION ONE 92 REV 1

"(The Midnight Oil) treat soccer in the sophisticated way Americans treat their national games." -The Guardian

THE GAME Everyone has their own ideas on what makes a soccer team "tick". Here is the opportunity to put into practice your own ideas. Operating from the English 1st division you must build a squad to challenge for the league title, the FA and League Cups and the 3 European trophies. And as players age, rebuild the team while holding off relegation.

SQUADS/TRANSFER MARKET In a 3 squad system (1st team squad, reserve squad and youth squad), use the continuous intake of youth players and training program to create a squad whose skills reflect your ideas. Supplement these skills with carefully selected transfer market acquisitions. As they age, veterans fade and youngsters develop, keep an eye on the changing skills of your team

SKILLS All players have a balance of 5 skills (no "skill levels") which you must develop by experimenting with your team. Even more important will be your judgement about the effect of the particular team balance or skill combination on the outcome of the match, and subsequently a season of football. Suitable training can develop/enhance skills.

MATCH/STATS Your judgement will be put to the test in this unique 4 minute match/stats simulation against accurately simulated opposition. This is the measure of your team and your most reliable source of information. There are displays of: match flow, two teams, player-with-the-ball, injuries, discipline, substitutions, in-match tactics, goal scorers, possession breakdown and performance assessment.

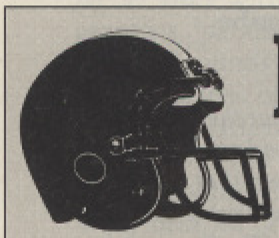
REVISION ONE
The best just got better! All updates that have been made to Division One 92 over the last six months. In addition the match screen has improved, opposition team info expanded, a European transfer market added and a few more minor changes. An edit program and a customisation program have also been added. The manual has been expanded and the packaging improved.

EDIT PROGRAM. Edit the team and players that make up Division One. Produce **your own** Division One, or Scottish League, British League, European League, German/Spanish/French/Italian...etc...etc. Or even make up a league of all the best teams you've ever seen.

CUSTOMISATION PROGRAM Customise the 45 man starting squad. Use your own favourite players, or your local side. How about as squad with Pele, Beckenbauer, Best, Cruyff, Maradonna ....?

WHAT IS DIFFERENT ABOUT THIS GAME?

Division One 92 transforms the soccer management game. You can concentrate on the football. Experiment with players, formations, team styles. Build your dream squad and check it out in accurately simulated league/cup football. Match results are from a unique soccer match. Every pass, tackle, shot etc. is determined by the players involved. Your choice of skills thus influences match results. Mental arithmetic has been dumped. Football knowledge is the name of the game.



HEAD COACH V3

"When it comes to the 4th down Headcoach has it"."Headcoach", "TV Sports Football" head to head" **(Pop Comp.)**

Headcoach V3 has been described as "the best game ever put onto a computer". It is the complete American Football game, a multi season epic with the very best strategic elements of the real thing. You will call the plays, devise the gameplans and develop the team.

Use the first season (2 pre-season games, 16 regular season games, and the play-offs) to discover your 45 man squad of players. Then exploit the college draft to improve the team and expand your game play to beat the very best the NFL can throw at you.

Players will age and teams will fade (a player will last about 6 seasons), but you will stay and rebuild ....

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ASA

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I know what you're thinking. It's April and there's bound to be an April Fools joke somewhere in this issue. Well, you're wrong, there isn't even one. Just like the letters. We didn't receive one letter this month so the next three pages are going to be blank! April Fool! Bet we got you with that one!

PRIZE LETTER

TWO BUTTONS PLEASE

Dear The One,
I think that the time has come for joystick manufacturers to come up with a two fire-button joystick. By this, I mean two different fire buttons, like the left and right mouse buttons. All too often, arcade conversions and sometimes other games could have been much improved if programmed for a two-buttoned joystick.

Take, for example, *Wrestlemania* from Ocean. In your review, you said that there was a distinct lack of options on moves. You can punch, kick and do a special move. True, you did make a point about joystick waggling. But the game could have benefited from a two-buttoned joystick. You could have had more moves. The case for a two-buttoned joystick is a strong one. Two alternate buttons have been a success on the consoles. They get some great games, just because they have two buttons. Another game in which two buttons could have been used is in *John Madden American Football*, which you recently reviewed.

I think that joystick manufacturers must take the plunge and introduce a two-buttoned joystick. If they do I will be one of the first to buy one.

Darryll Low,
Crawley,
Sussex

You're right, the use of two buttons would be very useful, especially in a game like John Madden American Football – so come on you joystick manufacturers, listen to your buyers.

BIG IS BEAUTIFUL

Dear The One,
Contrary to the majority, I am greatly in favour of games that come in great, 'outsize' boxes. The boxes which so many software titles are now packaged in. After strolling into town and spending £26 on a piece of great software, such as *Robocod*, I like to parade back up the pedestrian precinct carrying such a grand item. As I continue my journey home I feel proud as people turn their heads in awe, to stare and wonder what this huge purchase I have made is.

When I get home I can place the giant box on my software shelves, alongside my other large boxes, *Railroad Tycoon* and *Flames of Freedom*, rather like a Michelangelo or a Da Vinci. I quickly reach for the phone in order to invite some friends to my house so I can boast my magnificent display of software packaging.

Not only are these boxes ego boosting, but also allow extra screenshots and information to be shown on the reverse, essential for deciding which game to buy. They also contain the wonderful manuals one is now accustomed to receiving, take *Jimmy White's Whirlwind Snooker* for example.

Come on publishers, follow MicroProse and Lucasfilm, keep the big boxes rolling.

Tom Walker,
Winchester,
Hampshire

It's true that big boxes look good. But if software companies went for minimal packaging, like the size of a disk, think of how much cheaper the games will be. You wouldn't have to pay out for the cardboard used, or the massive manuals and other 'bits' they put in their boxes. Now, let's make that the end of the matter...

NO BANANA

Dear The One,
Here is a list of ten games, and people I would give them to.
Days of Thunder – Michael Fish
Altered Beast – Michael Heseltine
Baby Jo – Your worst enemy
Dragon's Breath – Margaret Thatcher
Under Pressure – The Tory Party
Fast Food – Not the Glasgow Burger King
Shadow of the Beast – John Major
Powermonger – Neil Kinnock
Corruption – The Maxwell Family
Cruise For A Corpse – Steve Brown (please).

Steven Brown,
Lenzie,
Glasgow

Erm... yeah? Nice list, relatively funny - but no banana. You'll have to impress us more than that to get a free game. Here's a list that would have won you a prize straight away:
Big Run – Salman Rushdie
Lemmings – The Tory Party
Another World – John Major
Prehistorik – Liz Taylor
Thunderhawk – Edwina Currie
Final Fight – Mike Tyson
Wolfchild – Prince William
Fuzzball – Noel Edmonds
Cruise For A Corpse – Robert Maxwell
Logical – Spock

PRAISE AND PRODDING

Dear The One,
I like your magazine a lot, but I don't like the way you do your Budget section. I don't mind the number rating, but if you rated the Graphics, Sound, Playability and Durability like you do your full-price reviews it would be better. I'm sure other people feel the same way.

I do like your Work in Progress and Brian Nesbitt's Cheats sections though. And you have very big game reviews which are well done. Is *Tip Off* really that bad though, and if it is which is the best basketball game out (I know there aren't many)?

Jonathan Patching,
High Wycombe,
Bucks

Your idea about the budget section is a good one, we've thought of doing that in the past – but now that a new team is taking over The One maybe they'll do it anyway. And, yes, Tip Off is that bad – it's completely bug-ridden (we never managed to complete one single match).

COMPUTERS ARE RUBBISH

Dear The One,
The whole world is full of computers, they're everywhere. They're on *Neighbours*, *Motor Mouth* and even *Going Live* – where I recently spotted a Game Gear. They actually gave one away!

Why is it that everyone is completely computer mad? Isn't it enough that we use them in our leisure, and when we're bored of them we watch T.V, and get haunted by the same thing - what is the world coming to?

A. Reid,
London

Why do you own a computer, if you can't stand the sight of them most of the time? It seems as though you hate the sight of computers: maybe you should chuck yours away and start playing tiddly winks or something instead. To cope with the problem that they're also on the television, simply watch videos, go to the cinema and stop moaning!

GAMES ARE RUBBISH

Dear The One,
Every computer game on the market is rubbish. There, I've said it. There isn't one game that makes me want to go out and buy it. Sure, there are highly acclaimed games such as *Robocod*, but how long will that last – probably about five minutes, before it becomes repetitive and boring?

The problem is that all of the software companies are getting sloppy. They're producing bog-standard games that have been done before. Robocod is basically *Jet Set Willy* with nice graphics, 'parallax' and a few sampled sounds like 'ooh!'. The basic idea of running around a platform picking things up is still there, and I personally prefer Jet Set Willy because of its originality at the time.

Wake up software companies, we're in the 90's not the 80's.

Matthew Turner,
Lexden,
Colchester

A very valid point Matthew. The basic content of the market today is revamped unoriginal games. A few original products like Cruise For A Corpse and more recently, Another World have been popping their heads up, but more of the same is needed (and by that, I mean original games, not Another World clones!).

MAGS ARE RUBBISH

Dear The One,
Why are computer magazines so boring? When you sit down and read a magazine like *SKY* or *The Face* you're stuck there for at least half an hour. They have very interesting articles about general things: why don't computer magazines, like yourselves, include interesting articles on famous people like Jonathan Ross – he plays loads of games.

The attraction with the stylish magazines like SKY is that the design is amazingly wacky and eye-catching. The closest anyone has got to this in the computer industry is *Game Zone*. Why don't you guys go for the young (not too young) and wacky, but stylish and quite sophisticated look? It wouldn't hurt to try – would it?

A SKY reader,
Stoke-On-Trent,

Well, what can I say? You're absolutely right. Computer magazines have got the reputation of being rather drab and just for greasy and spotty readers. But now it's evident that people are realising this. Like you pointed out, Game Zone has got the right look and image, Mega Tech is also aiming towards the more stylish look. The One is no bystander to these happenings, next month you'll see The One as you've never seen it before – everything is being completely changed. So, keep your eyes peeled and you might just be shocked.

DISKS ARE RUBBISH

Dear The One,
Disks? I hate them. They're completely unreliable and a waste of space. They corrupt within days, and form in irritating piles. Who ever invented these little annoyances, I'll kill 'em.

Why don't computers just come with a massive hard drive, so you don't have to route through your hundreds of disk trying to find the one you want.

That's enough of the ranting, let's get nice. I like The One magazine, it's got good, informative reviews and proves to be a good buyers guide – keep up the good work.

Steve Dance
Cardiff
Wales

HOW LONG?

Dear The One,
How long does it take to make a game? It must take quite a while, because drawing all of those graphics and programming all of those lines is obviously a long and laborious job. Games like *Jimmy White's Whirlwind Snooker* must take the longest, due to the mathematical calculations and thought that's been put into it. Anyway, that's enough of my waffling, could you just tell me: what's the average length of time spent on making a game?

Paul Jones
Birmingham

The average time spent on a game, is about seven months. Having said that, though, it can range from two years, right down to three months. Believe me, you can tell how much time has been spent on a game, simply by looking at it. If the graphics look as though your baby brother did them, and the music sounds like your brother after he's eaten his Ruffles, it's been done in next to no time.

WHERE'S OUR SONIC?

Dear The One,
When is there going to be a role model like Sonic for the 16-bit computers? We need one, all of the little kids at school are going out and buying MegaDrives and Super NES's just because of the great adverts on T.V. If we had a character, we too could make all of the kids buy home computers instead of the limited abilities of the consoles.

Robocod could have been made into a big hero, if Atari and Commodore got up off their arses and made some decent adverts, you don't sell a computer to the kids, you sell a character, so everyone can relate to them. When will the crusty old farts at the aforementioned companies realise that kids want to see a hero, not a keyboard and monitor – and definitely not a stupid kid trying to play DPaint with a joystick! I don't know!!!???

Kyle Lorents,
Manchester

You're absolutely right, Kyle, if there was a similar kind of hero for the 16 bit machines, whom the kids could relate to, it would sell loads. We know that, you know that – but do Atari and Commodore?

Dear The One,
I've heard that *Sonic The Hedgehog* is going to be converted onto the home computers. Is it true, if so when will it be released? Thanks a lot. Oh, and what about Mario, will he ever raise his little head on the 16-bit computers?

Jane Smith,
West Mersea,
Essex

There are rumours that Sonic will appear soon, but nothing's official. Sonic 2 will be coming out on the MegaDrive soon, so if Sonic isn't released on the home computers then, it probably never will be. As for Mario, there's strong suspicions that Nintendo's Mario World will be converted sometime, but something that is definite is that Mindscape's sister company, Software Toolworks are using our little friend in an educational package.

WHO'S THE BEST?

Dear The One,
Your mag is brilliant and the James Pond 2: Codename Robocod was one of the best demos I ever played and completed.

Anyway, I've noticed that you don't give straight answers to all questions, so you'd better make mine straight, as straight as a ruler.

Firstly, which machine (ST or Amiga) is better overall for a) graphics, b) sound, c) playability, d) overall.

Secondly, will you be giving a *Teenage Mutant Ninja Turtles The Coin-Op* playable demo disk away in the near future?

Please print my questions because this is what many people out there want to know.

Nathan Davies,
Bedford

We don't give straight answers???(?) What are you talking about? The One has always given straight answers to every question we've ever been asked! I mean, it's certainly not like us to beat around the bush when it comes to telling you which computer is the best, whch game is the best or what's wrong with the industry today.

Anyway (sorry, I started to ramble on a bit then didn't I? So sorry, didn't mean to), the best computer to buy is (darn, out of space. Sorry!).

Talk about extremes! Gordon Houghton blows hot and cold about Graftgold's latest game.

FIRE AND

WHEN IS A COYOTE not a coyote? When it's a big, slobbering, floppy-eared dog. The star of Graftgold's latest game used to be more canine than lupine, until Mirrorsoft bluntly pointed out that they didn't like him. Parting with the dog caused no great distress, as Andrew Braybrook, the game's programmer, explains: "He wasn't cute enough. He just bounced around and didn't do much. Now that he's a coyote, we've given him icy-blue fur, a bit of a mean snarl and a range of abilities." After a few sessions at the local library, long after the game itself had begun, Braybrook had only one reservation: "It was a bit of a risk putting a nasty creature into a cute game."

Fire and Ice was started in late 1990. Graftgold had just started to use the *SNASM* assembler and Braybrook was tinkering around with new ideas when the concept came to him. So why has it taken so long? The complexity of the landscapes is one answer, as Braybrook explains. "I wanted a contouring system for the lands. The blocks aren't solid – they've got slopes and different angles, and bullets bounce off those angles properly. Initially the game was going to be rural; there weren't going to be many buildings, so I wanted slopes. The character and his enemies had to be able to walk and roll up and down them, and the problems of implementing this just mounted. For example, we wanted the wolf to slide down snow hills, but not ordinary grassy hills. Ninety-nine times out of a hundred it worked, but that last time a bullet would fly through the landscape."

The plot begins peacefully enough: our coyote chum is living quite happily, playing the piano in his igloo in the arctic region of a world much like Earth. Suddenly, all the local wildlife turns nasty and it's rumoured that an evil wizard living in the hot lands to the south has corrupted almost all of the world's creatures.

This is where you come in. The action covers the prairie dog's travels through seven worlds, from the arctic region to an Egyptian land. Each world has up to five different stages, and each stage is about 20 screens in size (five wide by four high), which makes around 700 screens in total. Braybrook explains the game's structure in more detail: "From the arctic you pass through Scotland, travel underwater, enter a jungle and an Inca temple, collect goodies in a bonus stage and combat the wizard in the Egyptian level. We've designed the game so that there's plenty of room to roam around in: if it was any bigger you'd start getting lost."

The action isn't linear, either, as Braybrook explains: "There isn't





ON THE LEFT IS a small collection of some of the sprites that will appear in the game. Williams uses CyberPaint 2 on the ST to design all of the sprites, along with a few rough sketches on a note pad. They're all made up of a mere 16 colours!

THE STAR OF THE SHOW (above) is a coyote with a mission. Any self-respecting prairie wolf is armed with a variety of special weapons according to his environment: here you see him decked out with ski goggles, but he can also use items such as an aqualung under water.

ICE

PROJECT: Fire and Ice

PUBLISHER: TBA

AUTHOR: Graftgold:
Andrew Braybrook (Programming)
Phillip Williams (Graphics)
John Lilley (Graphics, Mapping)
Jason Page (Sound)

INITIATED: Late 1990

always a clear-cut route through the worlds, and there are alternative ways of completing them. There are secret lands you don't have to visit, secret exits, and opportunities to come back to a land. There are about 30 different stages altogether, but you could finish the game by completing only 20 if you know where to look." At the end of the game you'll be rewarded with a percentage which represents how much you've seen and done.

If all this sounds like just another platform game, don't be fooled: there's plenty of blasting to please shoot 'em up fans. Let Andrew Braybrook take you on a tour of the weapons available: "The basic weapon is the ice ball: these freeze the meanies, and your character has to jump into the enemies to shatter them. Most of your armoury is made up of ice weapons, with various balls which can be fired in all sorts of directions. However, you have got special weapons for some enemies. For example, there are bears in Scotland which hold a shield up when you fire at them – and you need the Sonic Bark to kill them. This reaches the parts other weapons cannot reach."

Like all the special weapons, the Bark is limited in number, so you only get about seven for every refill you pick up. There are plenty of other arms around, including a slide mine which you can chuck down hills and which freezes anything it touches. The best weapon, though, has to be the Puppy Multiple. "Puppies act as a smart multiple weapon. You can pick them up and generally they'll follow you, but they can get left behind if you run too fast. They fire when you fire, and you can position them to suit your attacking posture. You don't get them straight away, though: you might have to go out and find them on the world you're in, but you do get a bonus life and points for guiding them all to the exit."

With all these weapons and goodies to hand, you might think it's going to be a walkover. Not so: Braybrook has created a fiendish time limit which will have even the most stout-hearted of wolves shivering like a sheep. "I didn't want an artificial timer because that's a bit of a cop-out, so in each land you have seven days and seven nights to do the job. As you approach the deadline, things hot up and you get a warning. You can still carry on, but the game hassles you more and more as you run out of days." Worse still, the days get shorter the nearer you get to the hot countries...

Everything has been designed using a combination of ST and PC, with not a scrap of paper in sight. This is Braybrook's preferred way of working: "I have an idea, we do a basic spec, and we create some anim demos on



***THE GRAPHICAL LOOK** of the game has been a joint effort by Andrew Braybrook and Phillip Williams, as Braybrook points out: "I have the broad game design, but Phillip decides what to draw in the first place, and goes ahead and draws it. I then try and program what he comes up with."*



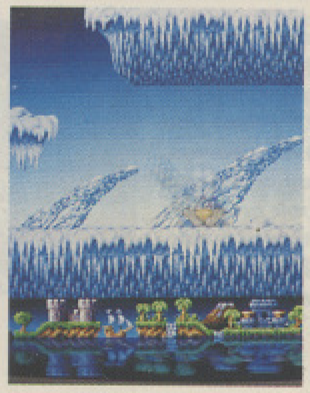
***THE FICTITIOUS** land of Scotland (where it nearly always rains and the local wildlife includes killer haggises and bagpipe spiders) is the first foreign land you'll encounter. It's split into three distinct sections: outside, inside a Scottish castle (with crocodiles in the moat, naturally) and an encounter with Nessie.*



***UNFORTUNATELY,** the wolf forgot to pack a ship in his rucksack, so the only way he can get from Scotland to the tropical forest is underwater. Here, various nasty fish and other subaquatic menaces attempt to turn him into an ex-wild dog. Fortunately, unlike most dogs, he's an excellent*

SOUND EFFECTS AND MUSIC

JASON PAGE is the man behind the four-voice music and effects during the game. The amount of sound hasn't been as much of a problem as deciding which effects and music to put in: "We've had to gauge the number of effects," explains Braybrook, "Obviously we didn't want a sound for every footstep a meanie takes." As a result, only important moments have sound accompaniment. The music was a slightly thornier issue, though: "At first I didn't want to do in-game music. *Rainbow Islands* taught me that you can drive people mad if you leave one tune going for too long. It's not so much the player that gets annoyed as everyone around him." Eventually, however, he was persuaded to put three-voice music in the background, with a different atmospheric tune on each world. "We've got a Scottish jig in Scotland, and a Christmas tune in the Arctic, beating drums in the Inca section, an Egyptian flavour to the last world, and gentle, quiet music for the undersea stage."



***THE QUEST BEGINS** in an arctic landscape, a place where the wolf naturally feels at home. Unfortunately, the power of the evil wizard is such that he's even sent his minions here...*

PROJECT: Fire and Ice

PUBLISHER: TBA

AUTHOR: Graftgold:
Andrew Braybrook (Programming)
Phillip Williams (Graphics)
John Lilley (Graphics, Mapping)
Jason Page (Sound)

INITIATED: Late 1990

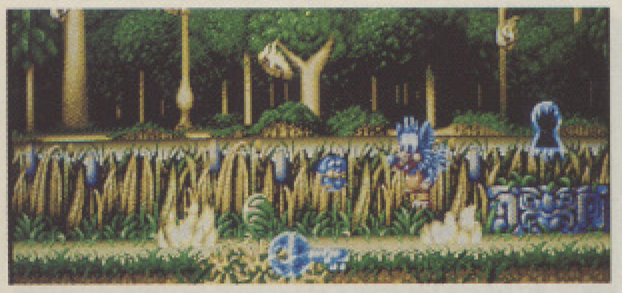
CyberPaint. We tend to do our artwork on the ST because the ST and PC read the same disk – if we did our graphics on the Amiga, every time we saved them on DPaint we'd have to convert them to a PC-readable disk. Essentially we use Cyberpaint and our own STOS-written mappers to do all our graphics, then it gets ported to the Amiga through the SNASM link."

Even though the graphics have been drawn on the ST, the game itself is the first for which Graftgold has used the Amiga as the lead machine. "As a result we've tried not to pull any punches."

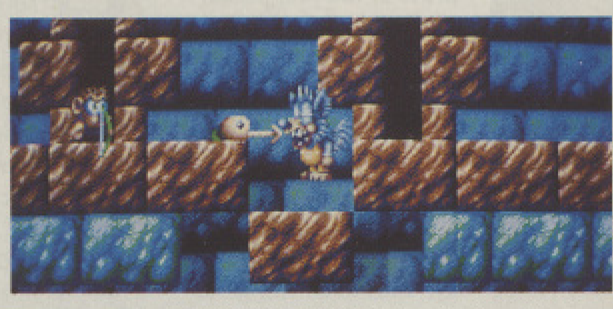
Graftgold's plans for the future lie in "a bunch of new ideas we've got brewing", and (hopefully) consoles: in particular, the promised 32-bit Sega machine is tickling Andrew's fancy at the moment. The team has some general aims, but they're also thinking about a conversion of their old C64 classic, *Uridium*, which "should run at 50 frames per second." If Fire and Ice does well, they might even consider releasing a data disk, which would feature all the technical tricks they wanted to put into the current version, but could find no excuse for, such as running parallax scrolling in the foreground and background together.



***THE SIXTH LEVEL** is devoted to bonuses; a welcome respite from meanie-bashing. You can't die, but you can tool up with lives and lots of points (including a hefty accumulator which could give you up to 100,000 points). But there's a nasty twist, as Andrew observes: "There are Griblets from Gribbly's which are trying to get everything before you. And things get in your way, too, including steaming apple pies on legs." Your bonus expedition ends if you fall off the rocks or reach the exits.*



***LIFE BENEATH** the waves is a piece of cake compared to the tropical forest. Here you can see the major aim of almost all the levels: to collect each one of six keys. As luck would have it, each of the keys is guarded by one of the wizard's lackeys – so you might not find that missing piece until you've killed everything on the stage.*



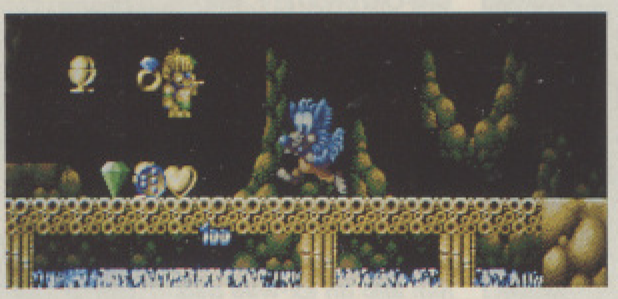
***THE GAME'S** difficulty level is not only determined by the increasingly tough time limit: as our lupine hero progresses, his weaponry is less effective. He can still unleash a mean volley of ice balls, but the closer he gets to the hot lands, the quicker they thaw.*



***THE GAME TAKES** place during the northern hemisphere summer. This means plenty of daylight at the beginning, but more equal lengths of day and night towards the end. The sunset might be pretty, but it's a signal that you're rapidly running out of time. A neat touch is that the sky fade differs from world to world.*



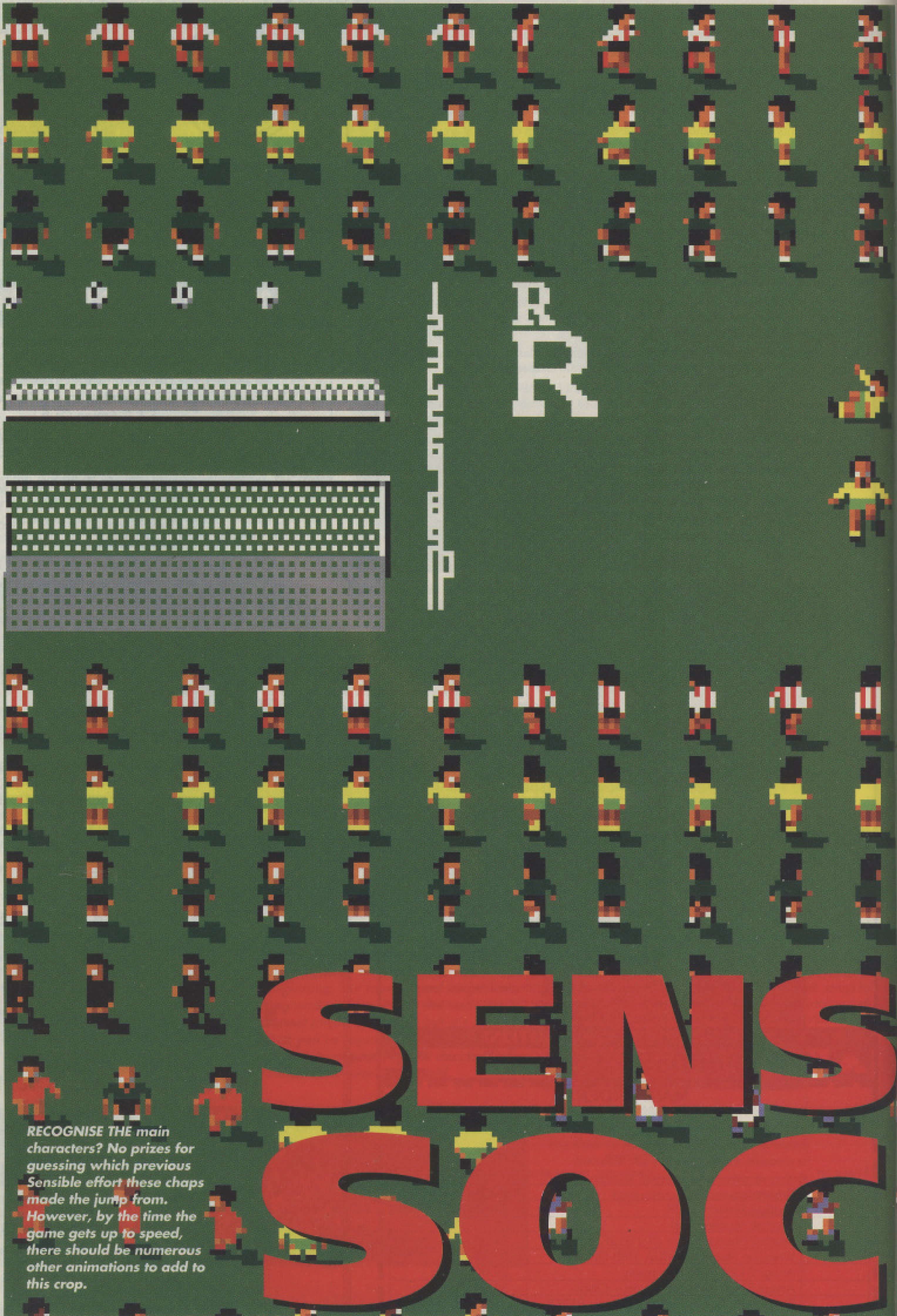
***FALLING FROM** the bonus level you land in an Egyptian landscape, where it's time to meet the big cheese wizard himself. As you'd expect, there's a pyramid here, along with dancing Egyptians, mummies and fire creatures.*



***THE FIFTH LEVEL** takes place inside the Inca temple, and features a "very nasty lava creature which spits all manner of nasty stuff at you." When you encounter these end-of-level meanies, you're likely to end up a nervous wreck. Braybrook promises "atmospheric sound effects and music. The main tune will speed up at moments of tension."*

Sporting events look set to be a prominent feature of computer games this year. Ciarán Brennan kicks off with a look at a very sensible production.

SENS SOC



RECOGNISE THE main characters? No prizes for guessing which previous Sensible effort these chaps made the jump from. However, by the time the game gets up to speed, there should be numerous other animations to add to this crop.

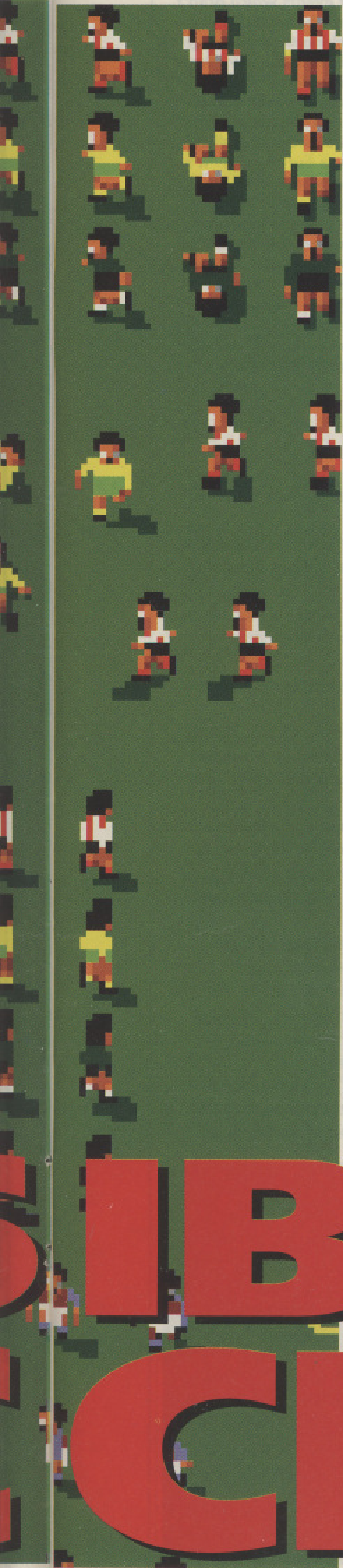
PROJECT: Sensible Soccer

PUBLISHER: Ocean

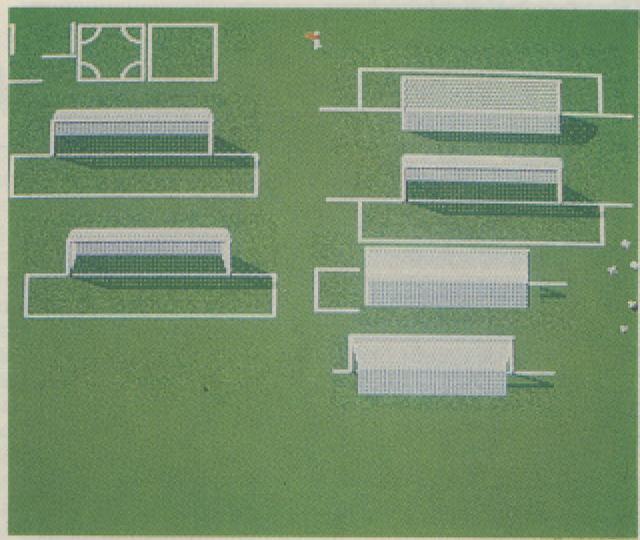
AUTHOR: Jon Hare (graphics and game design)
Chris Chapman (coding)
Chris Yates (additional graphics)
Richard Joseph (music)

INITIATED: October 1991

RELEASE: May 1992



SIBLE
CER



***OF COURSE**, no game would be complete without the good old onion bag. Or would it? One of the ideas which the team discussed was including an option for a 'park' game, where these beautifully netted goals would be replaced by two strategically placed coats.*



***THE CHAPS' FAVOURITES**, Southampton and Norwich, will be joined by 98 other teams: the final game will incorporate 64 club sides from all over Europe as well as 36 European national sides. Not only that, but the player can also create his own look: "In all, you can have four colours on a single kit," says Yates. "Two for the shirt, and one each for the shorts and socks." Note the original sliding tackle frames – thankfully these were one of the first elements to change.*

"THERE ARE TWO GROUPS OF PEOPLE that we have to win over: the people who really like *Kick Off* – we've got to make them realise that our game is better – and the people who don't like Kick Off, who we've got to make things as simple as possible for." So says Sensible Software's Jon Hare, outlining the target audience for its forthcoming football game... just about everyone really!

With the forthcoming European Soccer Championship in Sweden on everybody's minds, every developer in the country is currently looking at bringing out a game to cash in on the event. However, one problem they'll all have is that everything they do will inevitably be compared to Anco's 'greatest footie game ever', Kick Off 2.

Never one to leave his own trumpet unplayed though, Hare reckons that Sensible's efforts will give that classic a run for its money. Firstly, he points out that the entire team are Kick Off fanatics, so they at least have a good idea of what they're up against, "...and besides, we're not exactly new to this either," he continues. "After all, we did *MicroProse Soccer* [the classic 8-bit footie game] and got quite a few good reviews for that."

Hare and his partner, Chris Yates, have always wanted to do a 16-bit soccer game, but it was only during the final stages of the development of *Mega-lo-Mania* that they made up their minds that it would definitely be their next project. "We played a lot of Kick Off 2," says Yates, "but after a while we found that we were getting tired of the things that were wrong with it: the bugs, the fact that you slide tackle when you don't mean to and that you can't see enough of the pitch to plan your moves in advance."

Putting their heads together, the team decided that they needed a game that was instantly playable, but with enough to learn to keep it interesting for some time. They also came to the conclusion that they had to concentrate heavily on the presentation: "We wanted it to be that playing Sensible Soccer was more like watching the telly than playing a computer game," says Hare.

Part of the way to achieve this was to provide spectacular sound effects: "We're going to do some decent samples of kicking sounds and some real-life crowd samples which will change with the mood of the game. If, say, you've got a red team playing a yellow team, then the red fans will start to get excited when their team plays well – not only that, but if you're playing in Italy then you'll get drums and firecrackers and stuff like that and if you're playing against Sheffield United it will be really quiet."

But it would be wrong to give the impression that it would only take a few good sounds to keep the chaps happy. Yates takes up the thread: "Graphically, we wanted to improve on Kick Off too, so that you could actually see what your players are doing." At the current stage of development, the players look like

PROJECT: Sensible Soccer

PUBLISHER: Ocean

AUTHOR: Jon Hare
(graphics and game design)
Chris Chapman (coding)
Chris Yates (additional graphics)
Richard Joseph (music)

INITIATED: October 1991

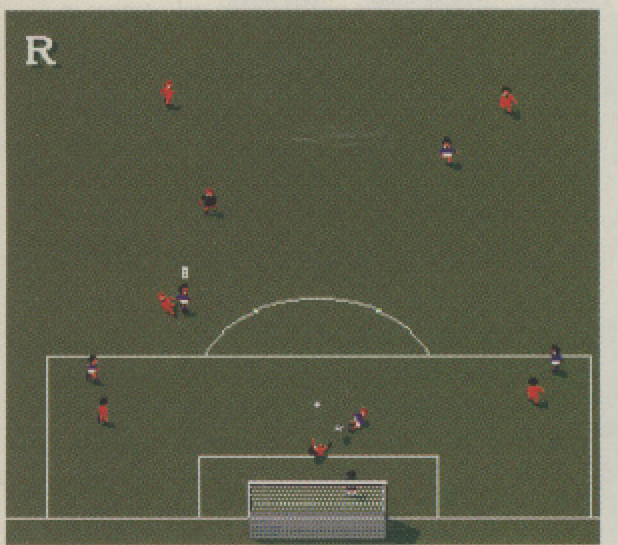
RELEASE: May 1992



AND NUMBER 11 must score! But no! A beautiful sliding tackle robs him of his moment of glory. Sensible Soccer is already playable to a degree but needs a lot of presentation work before it's ready for public showing.

they've just been signed on a free transfer from Mega-lo-Mania, but they're not quite finished yet: "There are header frames to do," explains Hare, "and throw ins, diving headers, overhead kicks... the trainer is even going to come on with his magic sponge when a player goes down."

Despite the efforts being ploughed into the presentation, the team realise that playability is what it's all about. As you'd expect, Hare remains confident: "The reason that we feel that this game is going to supersede



MORE GOALMOUTH ACTION, only this time it's on a slightly less salubrious surface.

Kick Off, is because Kick Off has set its path – we know what control system the next version will have and they can't really change it because it's too much part of the game. What we're doing is almost the next step forward – but Anco can't do that because then it wouldn't be Kick Off any more if they did. Our game is going to be like a marriage between the best bits of Kick Off, the best bits



All events which aren't directly related to kicking the ball are taken care of by use of this unique 'dugout' feature, which can be called into view whenever the ball's gone out of play. "It's really simple to use," says Yates. "You just click on the manager to make a substitution or change tactics, or click on the trainer to treat an injured player." By the way, don't some of those players' names look a little familiar?

of *Speedball 2* and a few of our favourites from MicroProse Soccer. The best games are always mixtures of other successful games."

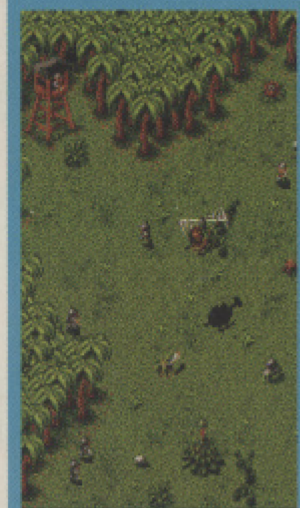
However, what will really set the game apart and win most of its fans will be the masses of options. The team set-ups, for example, will be almost limitless, including a choice of kit between plain colours, stripes, hoops and different coloured sleeves (like the old West Ham kit); any team will have both a home and an away kit. Not only that, but each of the players can be individually named and there will be three different graphical styles of player to choose from: blond white players, dark-haired white players and black players – so you can authentically recreate your favourite team or even include all of your mates.

This naming of players won't be purely cosmetic though, as Hare explains: "When you score a goal, the computer will log which player scored and later on when the score is flashed up on the bottom of the screen, the time of the goal and scorer's name will appear underneath it.

"As you'd expect, action replays will be a vital element, but once again there will be a twist – each time you watch a move or goal again, the sequence will be stored so that at the end of the game you can play them all back again as match highlights. Unfortunately, technical problems limit this to 10 highlights, but what do you want, *Match Of The Day*?

And so finally, they get around to explaining just how the game's mechanics will operate. Hare begins: "Each player is given a part of the field which he 'patrols', then, depending on where the ball is on the field, he'll get as close to it as possible within his own boundaries. There are two players who are free from this restriction, the player who actually has the ball, and a supporting player who moves with him. Once they lose the ball they become 'deselected' and move back to their area."

And what about actually controlling the ball? Yates explains: "It's simple enough really, just a short tap on the button for a pass and a longer press to shoot the ball – however, we haven't got all of the aftertouch in yet, which should add a little spice."



AND THE REST...
What do you mean late? *Wizkid* was always due out at Easter. What's that? Oh! Last Easter! Well, better late than never: the Sensible masterpiece of abstraction is finally ready to roll. It would be giving the game away to let you know what the final sequence is, but suffice to say that fans of the classics won't be disappointed if they make their way through to the end of this one. Those of you who are really sharp may have noticed that the picture isn't exactly like every other Wizkid picture you've seen before. That's right! That's because it's not from Wizkid at all – this is an exclusive shot of another Sensiproject, *Cannon Fodder*, a multi-directional blaster which is currently in its early stages.

THE One FEATURE

Since the success of *The Secret Of Monkey Island* and *Indiana Jones And The Last Crusade*, Lucasfilm has become one of the biggest players in the graphic adventure stakes. Paul Presley looks at the next two instalments.

LUCASFILM



WHEN IT COMES TO FILM LICENCES, one company has a major edge over the others. Lucasfilm is the software branch of film director George Lucas' formidable empire, so it's only natural that it gets the chance to produce games based on some of the greatest adventure films to date. Indiana Jones is the biggest name in the Lucas stable and gamesplayers across the world have already marvelled at *Indiana Jones And The Last Crusade: The Graphic Adventure*.

Thankfully, it isn't just 'big name stars' that gain all the attention over at the California ranch. There can hardly be an Amiga owner who isn't familiar with *The Secret Of Monkey Island*, the adventure game that became one of the most talked about games of the 90s. The quality graphics, wonderful sound effects, music and humour that made up the adventures of Guybrush Threepwood went to prove that Lucasfilm is more than just another vehicle for Lucas' movies.

Since the release of those two games, Lucasfilm has been a hive of productivity, developing not just new titles, but sequels to old ones and new programming systems. The biggest improvement that the new range of games will have is the *i*MUSE music programming system. Given that this stands for Interactive Music and Sound Effects, you probably get a pretty good idea of what it's all about. In a basic sense, a game that uses the *i*MUSE system will have music and effects that 'follow' the player's actions, changing and adapting as the player issues different commands.

A good example of this is in *Monkey Island 2* (see panel). When Guybrush enters the swamp area, a spooky melody starts to play. When he climbs into the nearby canoe, a faint backing tune is added. As he paddles off towards a mysterious shack a slow drumbeat starts, and when he finally enters the shack, the whole tune comes to a crescendo. Should the player deviate from this course (doubling back on himself for example) the music will rise and fall accordingly.

The two biggest products being worked on are the aforementioned Monkey Island 2 and *Indiana Jones And The Fate Of Atlantis*. There are plenty of other projects in the pipeline, though, including adaptations of the *Star Wars* saga (an arcade version of which has just been released for NES consoles), a game (or games) based around the upcoming *Young Indiana Jones* television series (which premiered recently in the States) and conversions of most of its existing titles to CDTV, enhancing them with improved graphics and sound and adding speech.

In fact, *Loom* is to be the first CDTV Lucasfilm game to appear and is a full 'talkie', with speech completely replacing the text. With most of the other games to follow, you can't help but wonder if Harrison Ford will provide Indy's voice and we can only guess at who'll be brought in to play Guybrush.



LINE-UP



MONKEY ISLAND 2: LECHUCK'S REVENGE



THE FIRST NEW RELEASE that Amiga owners will be able to enjoy is the sequel to the legendary adventures of Guybrush Threepwood. *Monkey Island 2* sees the return of his arch–enemy, the ghost pirate LeChuck, and takes Guybrush on a journey to discover the real secret of Monkey Island (which will come as a real shock). The plot was originally all part of the original game's, but owing to its size, it was cut in half and used for the follow–up.

The sequel introduces three new islands to Guybrush's world plus a host of new characters (and a couple of old ones you might recognise, such as Stan the used ship salesman, now selling used coffins).

The story begins with Guybrush suspended over a huge pit, holding onto a vine in one hand and an extremely heavy chest in the other. Suddenly, down comes another rope and he's joined by Elaine Marley, his true love from the first game, who's curious as to what's going on. As Guybrush begins to relate his tale, they all start to fade out and the player begins the game.

Monkey island 2 sees a couple of 'firsts' for Lucasfilm, namely the use of the iMUSE system for the music and hand–painted, digitally scanned backdrops for the graphics. The result is a stunning mixture of sight and sound and should keep you enthralled for a good few months at least. Expect to see it on the shelves around May.

INDIANA JONES AND THE FATE OF ATLANTIS – THE ADVENTURE





LUCASFILM'S OTHER 'BIGGIE' is the fourth adventure to feature everyone's favourite archaeologist/adventurer, Indiana Jones, this time exploring the mysterious city of Atlantis. This is a unique Indy adventure: it isn't an adaptation of a film, but was designed purely from scratch. You may have already had a chance to read the story thanks to the recently released *Indiana Jones And The Fate Of Atlantis* comic book (available from most good comic specialist shops).

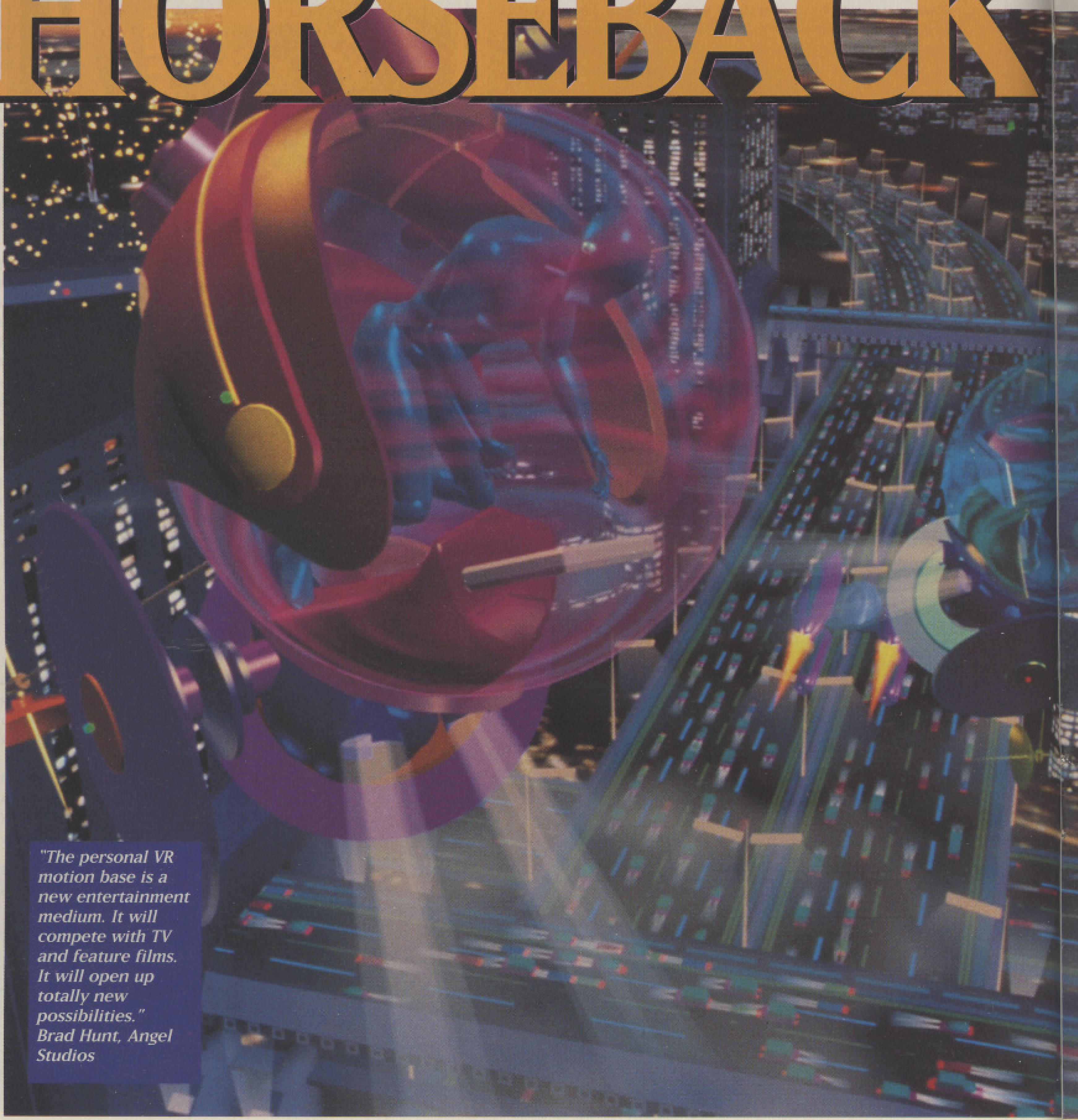
Indy's quest starts when he's visited at his college by a mysterious German with an ancient statue. Unwittingly, Indy causes the statue to release a tiny glowing bead which the German promptly snatches and tries to escape with. A chase ensues but all Indy manages to capture is the man's coat, containing a couple of names and address. One of these leads to an old flame of Indy's, Sophia Hapgood, who is currently performing in a stage show all about Atlantis. The duo team up and embark on a perilous adventure that stretches from one side of the world to the other, ending up, eventually, in the fabled city of Atlantis itself!

Once again, Indiana Jones And The Fate Of Atlantis utilises the iMUSE system, together with a remarkable graphics process known as Rotoscoping. Real–life video tapes of people involved in certain actions (walking, running and sitting around, to name but a few) are fed into a graphics program and literally painted over. This gives a much more realistic appearance to all the characters. Indiana Jones And The Fate Of Atlantis is still being worked on at the moment and Lucasfilm are expecting it to be finished towards the end of the year.

THE One FEATURE

The cybersketchers at Angel Studios are fed up with doing it on screen, so they've decided it's time to start engineering for the real world. Steve Cooke gets all shook up about the Solopod...

ANGELS ON HORSEBACK

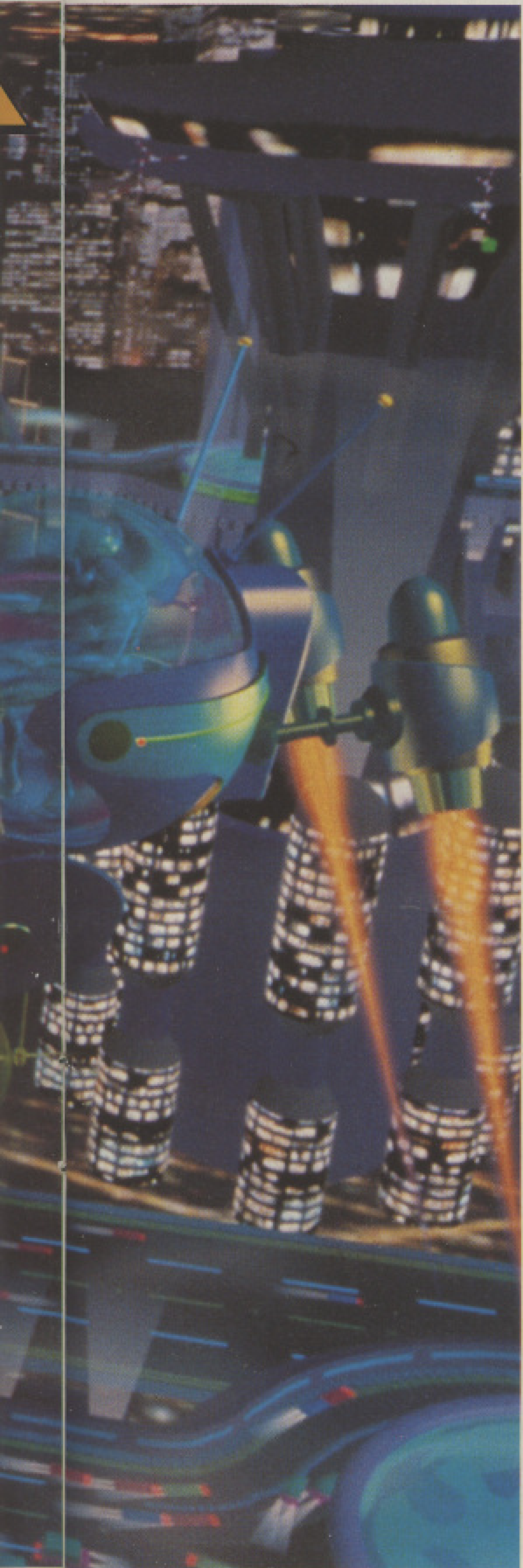


"The personal VR motion base is a new entertainment medium. It will compete with TV and feature films. It will open up totally new possibilities." Brad Hunt, Angel Studios

Angel Studios' creative talent Brad Hunt is Fed Up. He's just finished eight minutes of state-of-the-art animation for The Lawnmower Man – Hollywood's first major feature film about Virtual Reality – and it took him and his colleagues about a month per minute to put it together. The footage is superb and the critics are howling for Oscars. Hunt, bathed in Californian sunshine, looks as if he might burst into tears at any moment.

"It's just so much WORK!" he sighs, "It's really difficult. It's tough. It's hard. And after all that sweat, the stuff's used only once. We need to build a long-term business here, not just leapfrog from one project to the next. What's the answer?"

There's a loud shriek from next door, accompanied by a derisive hydraulic hiss. Something falls on the floor with a loud thud. It sounds human.



"What we need," says Hunt, casting a homicidal glance at the wall, "is something to turn our animation work into a product that can be sold over and over again. If we put so much into something, we need to make more money out of it. It's as simple as that."

There's a long pause, punctuated by what sounds like a huge metal cat pouncing on inflated plastic mice in the next door room. Hunt looks awkward: he wasn't expecting my arrival today and he was too courteous to turn me away. We sip our decaffeinated coffees politely. Suddenly the silence next door is even more menacing than the sounds that preceded it.

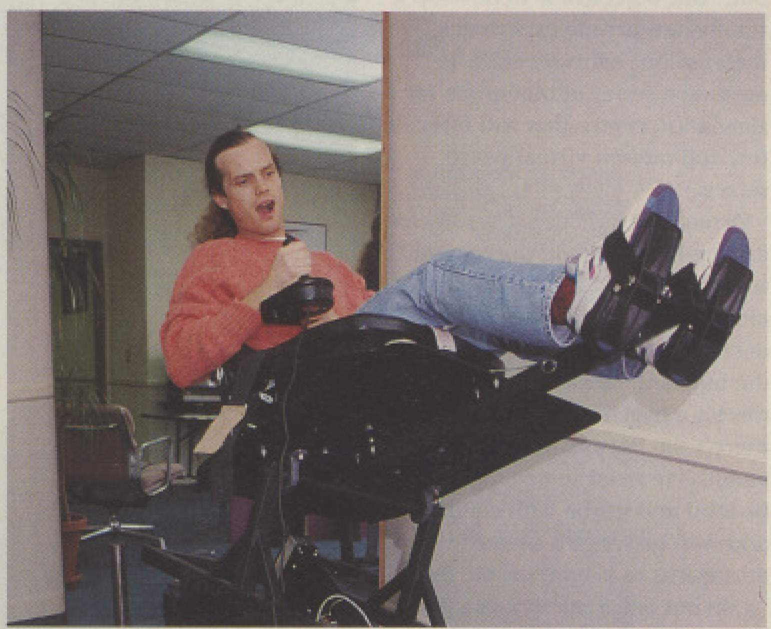
After a hiatus of at least 10 seconds, which is a very long time in California, Hunt looks up from his coffee and smiles at me innocently. "Are you," he asks, "susceptible to very high G-forces?"

He's going to show me – but he's going to make me pay...

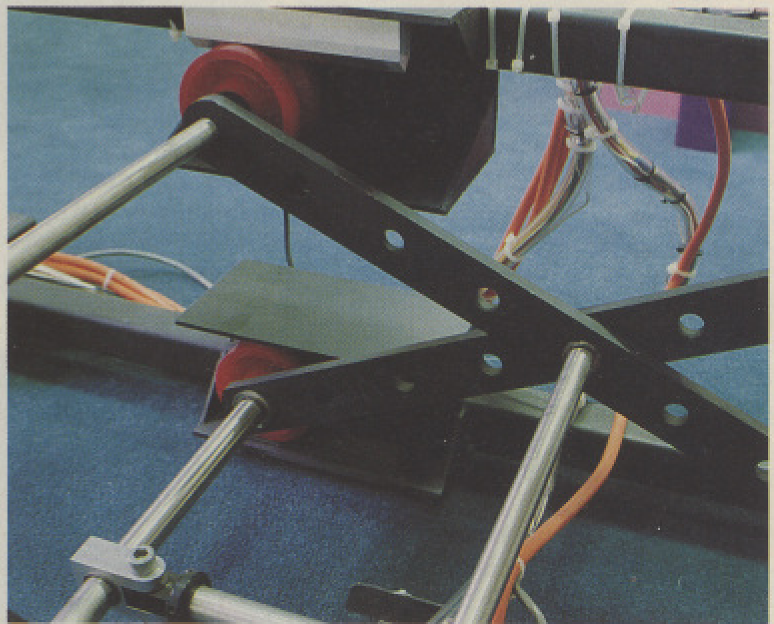
"Everyone's into simulators nowadays," comments Hunt as we head next door, "but no-one's concentrated on single-person motion bases. We have the experience in co-ordinating movement with vision; sound is pretty easy to deal with. We're ideally set up for something like this. It's my Pet Project..."

The Pet Project stands in the middle of a large room and looks hungry. It's called Solopod, Brad tells me, and it immediately makes a very poor impression on me. That's because its seat is set very high off the floor and it's busy tossing one of the Angel Studios testers around like a Barbie doll on a rhino with a hormone problem. Mostly, however, it makes a poor impression because I know it's my turn next.

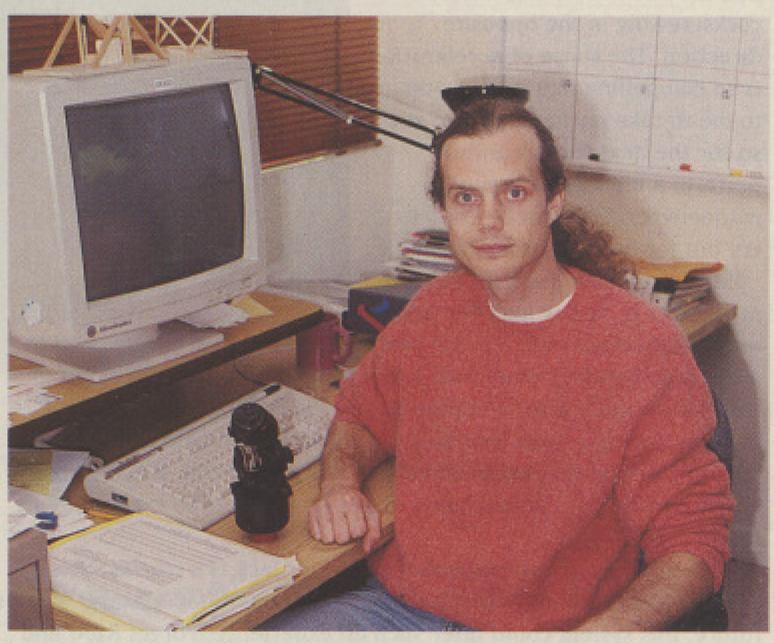
"We've designed Solopod for higher performance," Hunt points



Brad Hunt enjoying a brief flight on Solopod. "This is an opportunity for us to recreate some of the excitement of the nightclub. At the Sim Center, we could have conductors, maybe even DJ's!"



Vertical movement is provided by a scissor-like mechanism that is astonishingly efficient: but Angel is thinking of substituting hydraulics for even better performance.



Brad Hunt at his workstation. The company uses Silicon Graphics equipment to generate state-of-the-art animations for film and television. Don't miss The Lawnmower Man, out here in the UK this summer.

out. "Our objective is to develop a totally new arcade experience. We'll then use our software skills to develop a series of blueprints for a simulation centre that will offer the first full-motion virtual world safaris."

Virtual safaris? Surely not. Where are the headsets and the case full of smart drugs? All we have here is a monstrous Metal Mickey. "We've decided not to go for headsets at the moment." explains Hunt, "First, there's a hygiene problem and then there's the Poison Theory (see panel). We need something that will be kind and gentle with children and won't require a dozen attendants to keep it on the leash."

I do not point out that usually the attendants are there to keep the kids on the leash. Looking at the Pet, however, I reckon he has a point.



Safety first! Fail to strap this on, and you'll be scraped off the ceiling.

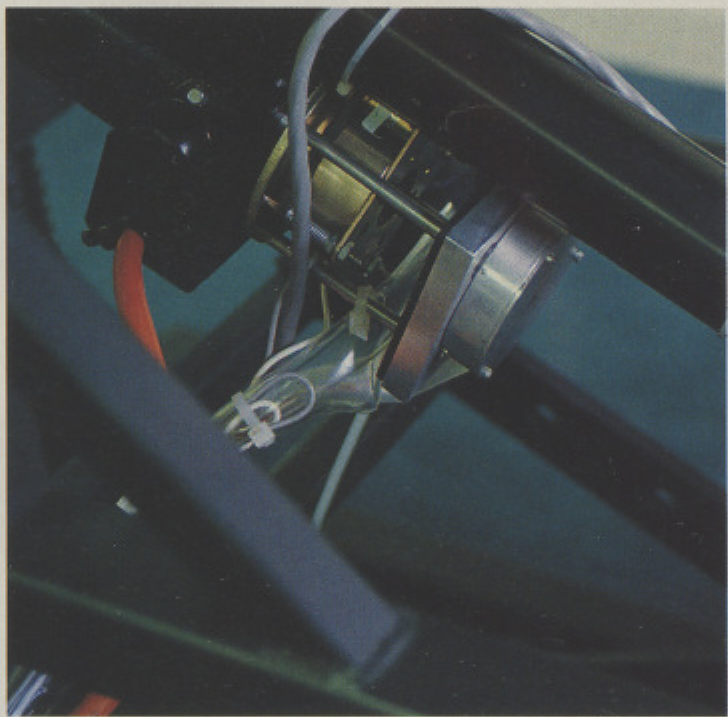
Solopod is still in the early stages of evolution and lacks a visual display panel. To project a virtual world environment for the user, Angel is developing software to run on simple NEC LCD projectors which give a high quality, hi-res display. Having seen their computer graphics in The Lawnmower Man, it's a fair bet that, when you strap yourself into the Solopod, you're going to be in for a surprise.

"Up you go," says Hunt, jovially. I'm not too happy about this. "It's a bit high up, isn't it?" I enquire, thinking that even if they don't have any smart drugs, a stupid one would do. Scotch, perhaps.

"Yes, higher performance," jokes Hunt, "Now, strap yourself in, then grab the joystick. There are three degrees of freedom here, so you'll be moving up and down, and tilting left, right, forwards and backwards..." He moves over to the PC which is linked by a vast cable to the Solopod's base. "OK, you're on line..."

I push the stick forward gently. A mistake. I should have pushed it forward very gently. With sickening speed I'm catapulting upwards, my spine bending gracefully through about 180 degrees. In my haste to pull the stick back, I find myself corkscrewing in the opposite direction. The sense of acceleration is so compelling that it never occurs to me to take my hand off the stick, so for the next few seconds I perform a number of very silly manoeuvres. I'm far too proud to cry out for help. I scream instead.

Hunt, curse him, pays no attention at all. This is clearly his revenge for my unauthorised visit. For the next few minutes, I'm condemned to a dynamic bonding ritual with half a ton of carbonised steel.



Current control mechanisms on Solopod may be bulky, but their extremely precise and surprisingly quiet.

And blow me if after a minute or two I'm not having the time of my life! Having got the knack of the controls, and with Hunt standing beside the Pet describing their plans for the visual displays and the software, I'm beginning to see why he gets so excited about it all.

What all current entertainment platforms lack is a true synthesis of sound, motion and 3D vision. One day in the not so distant future, this system could offer such an experience. Forget R360 and join the queue for Solopod.

Technoproblems

Synthesising sound, motion and vision is a sophisticated art that many are trying to learn and few have mastered. The trouble is that you need expertise in three very different areas: sound technology, animation and graphics modelling and engineering. Then you have to combine these skills with a fourth: the ability to relate cues for all senses to each other.

Get it wrong and the results are at best nonsense and at worst disorienting and even dangerous. "The problem at the moment," points out Hunt, "is that people really need to do much more research into relating motion-based systems to visual cues. The army has been really busy in this area with their helicopter simulators, but there are still a lot of unanswered questions."

For example, why do people frequently suffer nausea and sickness when wearing VR goggles in conjunction with a motion base? One possible explanation put forward recently, the Poison Theory, suggests that the brain interprets bizarre visual cues as a symptom of poisoning and induces a reflex vomiting attack to clear the supposed cause.

Then there are more subtle interface problems. "How do you use the motion base to simulate walking," asks Hunt, "and what about hand cues? Imagine a sword fight. How do you use a lever to control a sword that needs to stop when it's pushed up against a breastplate?"

Of course, advances have already been made. Anyone who's been on Disneyworld's Star Tours, for example, will have experienced the effect of 'wash out', when a motion base with a limited range of movement can simulate, in conjunction with visual material, a prolonged surge in any direction. "The trick," explains Hunt, "is simply to let the base give the initial impetus, then allow the visual cues to take over. The brain is completely fooled." Regular visitors to Star Tours, however, will know that the brain soon cottons on to this, so VR designers have to avoid repetitive wash-out effects in their scenarios.

Experiment

What would happen if these people...



◀ **Archer Maclean**
Jimmy White's Whirlwind Snooker, IK+, Dropzone



Jez San ▶
Starglider 1 & 2, Birds of Prey



▲ **Andrew Braybrook**
Rainbow Islands, Paradroid, Uridium



◀ **David Braben**
Elite, Virus

▼ **Eric Matthews**
Xenon 1 & 2, Speedball 1 & 2, Gods





◀ **Jon Hare**
Mega lo Mania, Wizball, S.E.U.C.K

Peter Molyneux ▶
Populous 1 & 2, Powermonger



...were cornered by *these* people:





David Upchurch & Gary Whitta

- Two truly impressive members of The One's new editorial team -

...and weren't allowed to leave until they had aired their views of the future of Amiga gaming?

You can find out more on Page 82

REVIEWS

APRIL 1992



Who, what, where, when, why and how. Everything you ever wanted to know about the latest games that others couldn't tell you. Here at The One, we strive to bring you the most informative guide to whether or not you should part with your cash. Our unique reviewing style lets you feast in the quality (high or low) of the graphics, while our expert gamesplayers tell you everything else. Why bother with expensive imitations?

GRAPHICS

Do the reds go well with the blues or do you just get a purple haze? Quality counts as well as quantity.

DURABILITY

Will it gather dust after a few weeks or will it be in and out of your computer so often it gets dizzy?

SOUND

A test of quality and aptness. Does it suit the mood or do you get brass bands during a funeral?

PLAYABILITY

Does it handle like a Ferrari or a Skoda? Is it a prize marrow or a prize turkey? This is the big one.

OVERALL

All the rest combined and then some. This is the one you should listen to, it means business!

WHAT'S TICKLING THE TEAM

PAUL PRESLEY



Prez has been a very busy chap this month. He suddenly realised that there was no editor, so his brain went into to overdrive. We only saw him once, and that was when he submerged to have a cup of coffee. Space Crusade was the only game that we managed to find out of his games playing hours.

JOOLS WATSHAM



Where's Jools been? He's worse than Prez. We heard him muttering something about *Impossible World*, but when it comes to games playing, he said: 'I just haven't had time for such luxuries, DPaint is taking up all of my time'. Yes, you've guessed it, Jools has been busy drawing away on DPaint, coming up with more sprites, platforms and all of the other things that go into a game!

BRIAN NESBITT



Wow, Brian has actually been seen around the office. Even though he's been sitting around, playing on his GameBoy. Mario, is the game that has taken up all of Bri's hours - apart from the occasional game of Kick Off 2 with Jools and Prez, of course. Brian boasts the 2-1 win over both Prez and Jools - sad really!

Once again that lovable twosome, Bub and Bob, are back for plenty of madcap platform action. And this time they've even got some protection if it starts raining.

PARASOL STARS
Ocean

PRICE
£25.99

OUT
NOW

GRAPHICS
91%

SOUND
90%

DURABILITY
80%

PLAYABILITY
80%

OVERALL
82%

BUB AND BOB, after saving the Rainbow Islands from a fate worse than death, have just sat down for a rest when the 'whole world in danger' alarm goes off again. The evil fiend, Chaostikahn, has unleashed a horde of nasty aliens all over the universe, and it's the duo's job to go around seven different planets, disposing of all the aliens by thwacking them with their magic parasols, gifts from the Islands' grateful inhabitants.

Well, it's all very silly of course, but then did you really expect anything different from a game like *Parasol Stars*, a cross between *Bubble Bobble* and *Rainbow Islands*? The saga has indeed come a long way since the pair were encased in dinosaur form, jumping around platform after platform in order to break free of the spell.

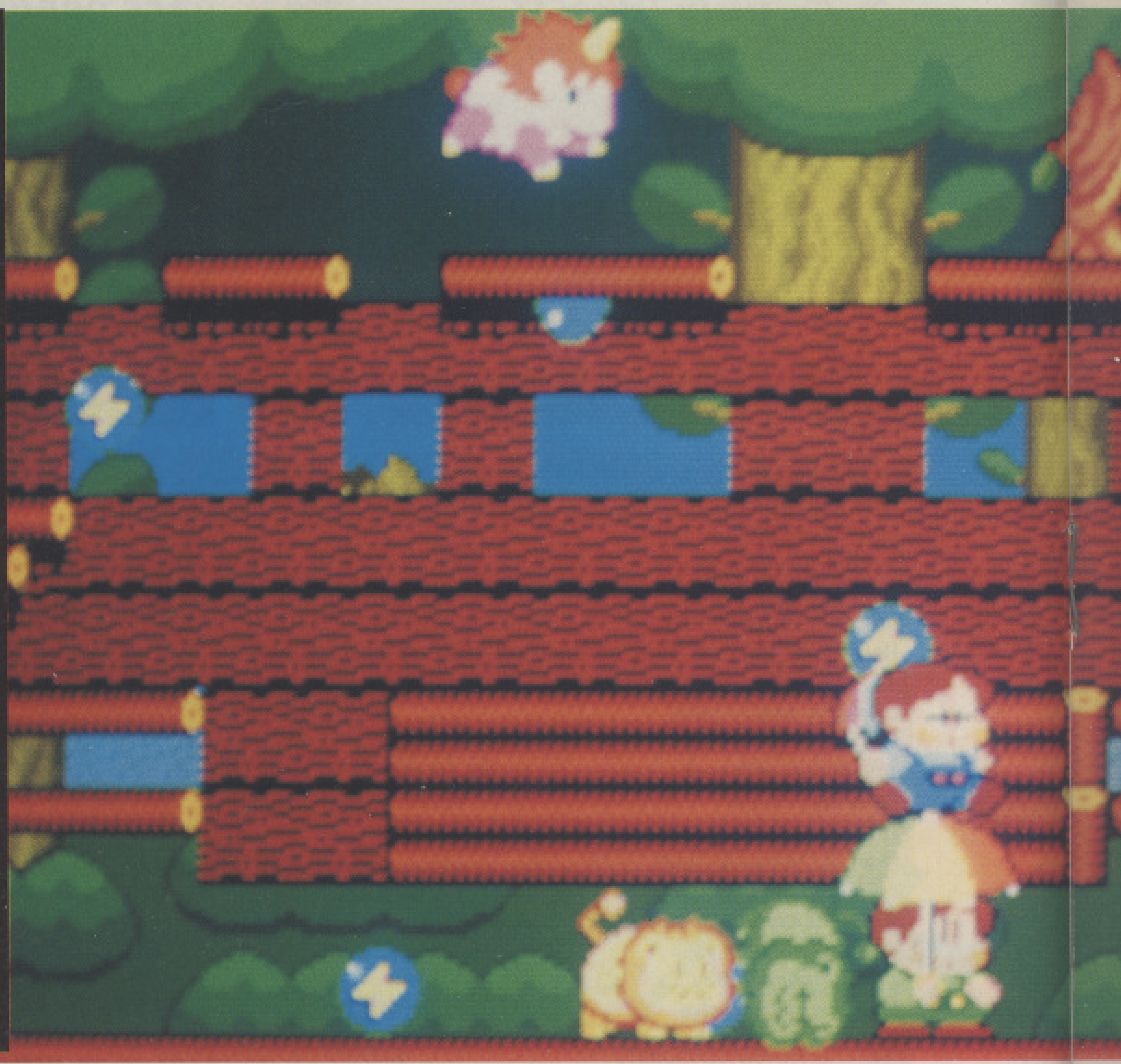
Once again you get to control either Bub or Bob (simultaneously or separately), taking them through the levels collecting bonuses and killing everything and anything you see. Each stage is similar to that of Bubble Bobble (enemies dropping down from above and roaming around the platforms), with extra bonuses to be found when you pick something up and throw it across the screen.

Once the bonuses are revealed they're up for grabs: either throw something across the screen, collecting all of them, or run as fast as you can over them, trying not to get killed. A particularly nice touch is that anything can be picked up and thrown, from the smallest of water droplets to the other player!

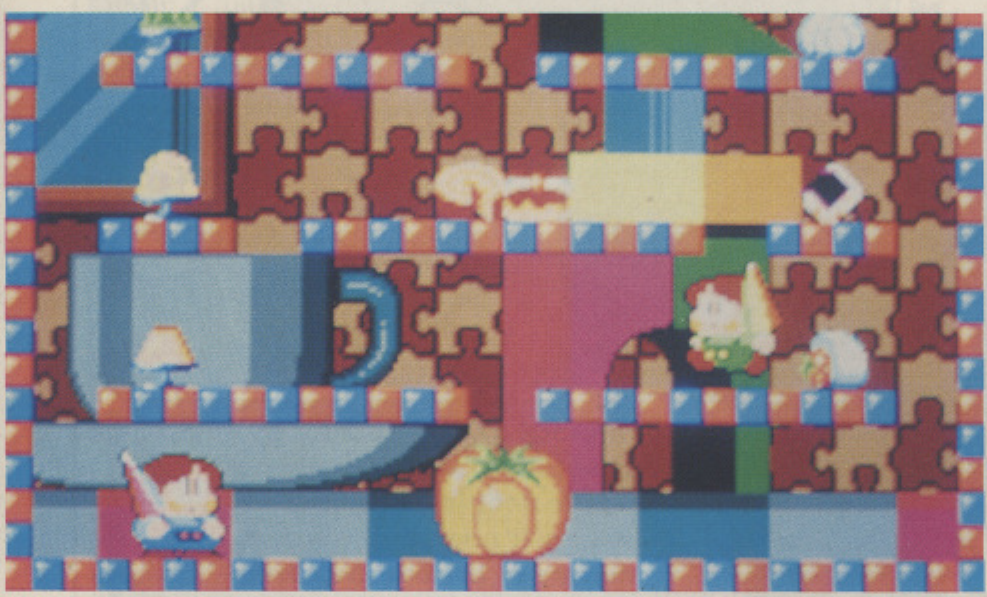


THIS IS RAINBOW LAND, where it all happens. Guide Bub and Bob around the brightly coloured platforms, killing baddies and collecting bonuses. As you can see, Bub has one of the foes on top of his parasol. This can be thrown at other enemies or used to reveal bonuses.

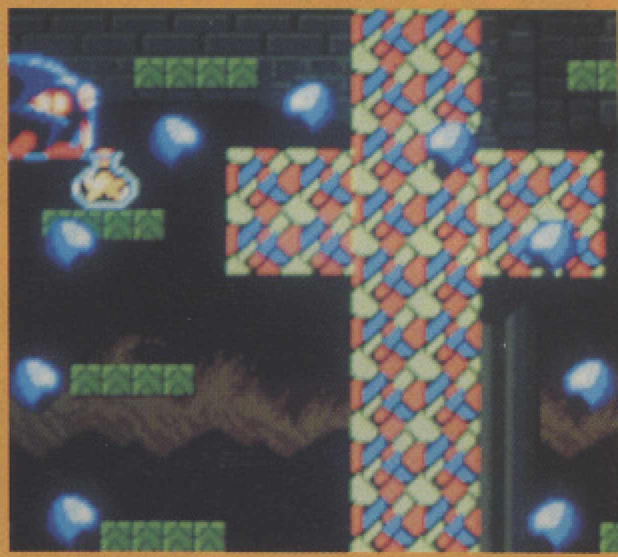
PARASOL



THE FOREST WORLD is one of the levels where the play-area is bigger than one screen. It allows you to wander around from left to right, right to left, collecting the goodies. Bob has been picked up by Bub at this stage: he can be used to either kill an enemy or reveal bonuses, either way it doesn't do Bob any good. The blue bubbles with lightning inside them can be picked up and thrown: if you collect five on top of one parasol, it turns into a super weapon.



AS YOU CLEAR each world, loads of goodies are dropped down. If you collect the giant pumpkin you're rewarded with 10,000 points. There's a mass scramble to the centre of the screen as both players kill and maim (I thought this was a cutey game? – Ed.) to collect this prestigious prize.



AT THE END of each world, there's an evil guardian to face. In this case it's the Grim Reaper dude that wants to do you in. Collect the jars containing the stars and build up the bubbles on top of your parasol to blast him.

STARS

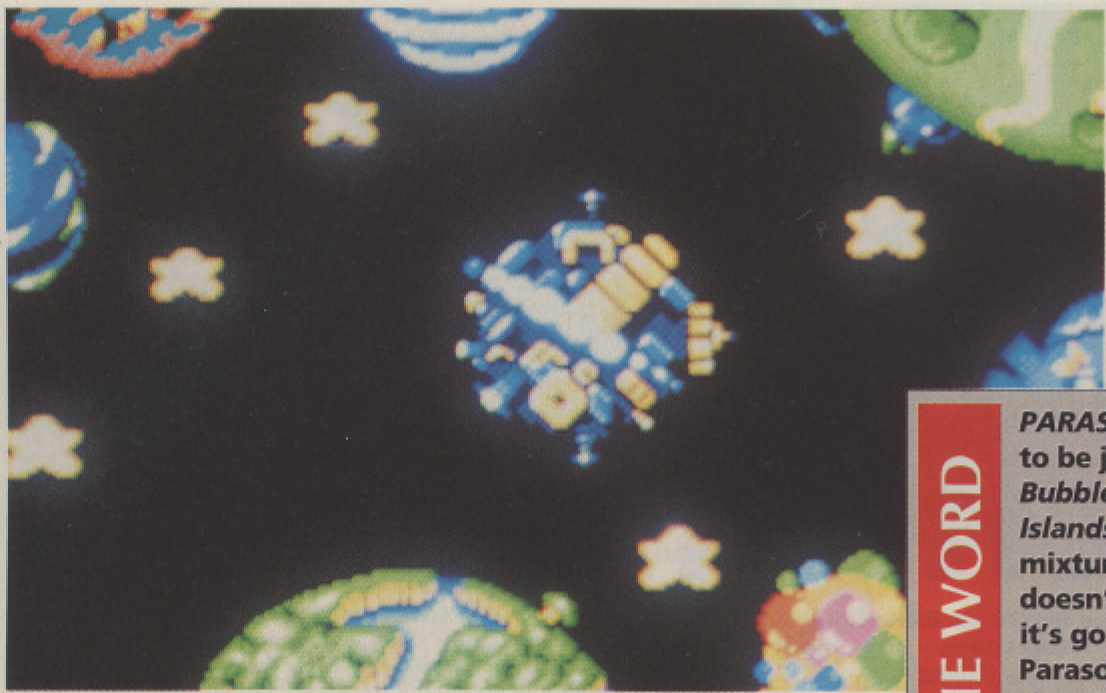




THIS MECHANICAL MANOEUVRER is a real pain. Luckily there are loads of bubble stars to collect which should help you out a lot. Lob loads of single bubbles at him for an easier kill.



THIS EVIL PRINCESS guides her peculiar pony around the screen dishing out light balls. Simply zapping them with lightning should send them back to the stables in no time.



HOORAH, you've picked up a miracle bonus. When you pick up two miracles it causes all on-screen aliens to be paralysed for a limited period. Three miracles will kill everything on screen.



THIS IS A MAP of all of the worlds you need to visit. Two of the worlds shown are actually secret worlds – see if you can find them.

ARRGGHH! The aliens have landed. The mother ship hovers around the screen making a general nuisance of itself. You're not armed with lightning here, so you'll have to change your strategy to suit the fire that you lay down.



A GIANT DINO from *Bubble Bobble*. Why is he attacking you? When he appeared in the original, you were a 'brother' so to speak. Oh, well, there's no time to convince him of family loyalties now, he seems to only have one thing on his mind, and that's the end of you.



THE WORD

PARASOL STARS **is obviously going to be judged by the success of *Bubble Bobble* and *Rainbow Islands*. It's definitely a great mixture of the two, but that doesn't automatically mean that it's going to be an excellent game. Parasol Stars is a good game, there's no doubt about that, but it's nothing new, nothing fancy – in short, there are not enough differences between the original game and this one to start making a fuss about. Jumping around the brightly coloured platforms is enjoyable, but it also becomes a little tedious after a while (doing the same routine in every level). There are all the usual good points, the graphics are brilliantly done, bright and colourful and the main sprite has been based on that of Rainbow Islands, but re-drawn (so that there are extra expressions on Bub's and Bob's faces). The enemy sprites are equally as impressive, even if they are slightly limited in animation. A lot of the baddies are recognisable from Bubble Bobble, Rainbow Islands and even other games (like Doh, from Arkanoid)! The jolly tunes that accompany each level give it a very cutesie/arcade feel, which is exactly what it needs. However, it's still just a collection of mostly similar platform games that doesn't have nearly enough variety in gameplay that something such as *Harlequin* or *Titus The Fox* offers. Parasol Stars deserves to do well as it is a very good game, it just doesn't quite deserve the many accolades and cries of 'classic' that it's more than likely to get, simply because the first two were so good.**

Great graphics, great music, great fun – but nothing new

Jools Watsham

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I don't know what I've been told, Alien spaceships are mighty cold. Gremlin's merry band of Space Marines prepares to board and conquer.

SPACE CRUSADE
GREMLIN

PRICE £25.99

OUT NOW

GRAPHICS 85%

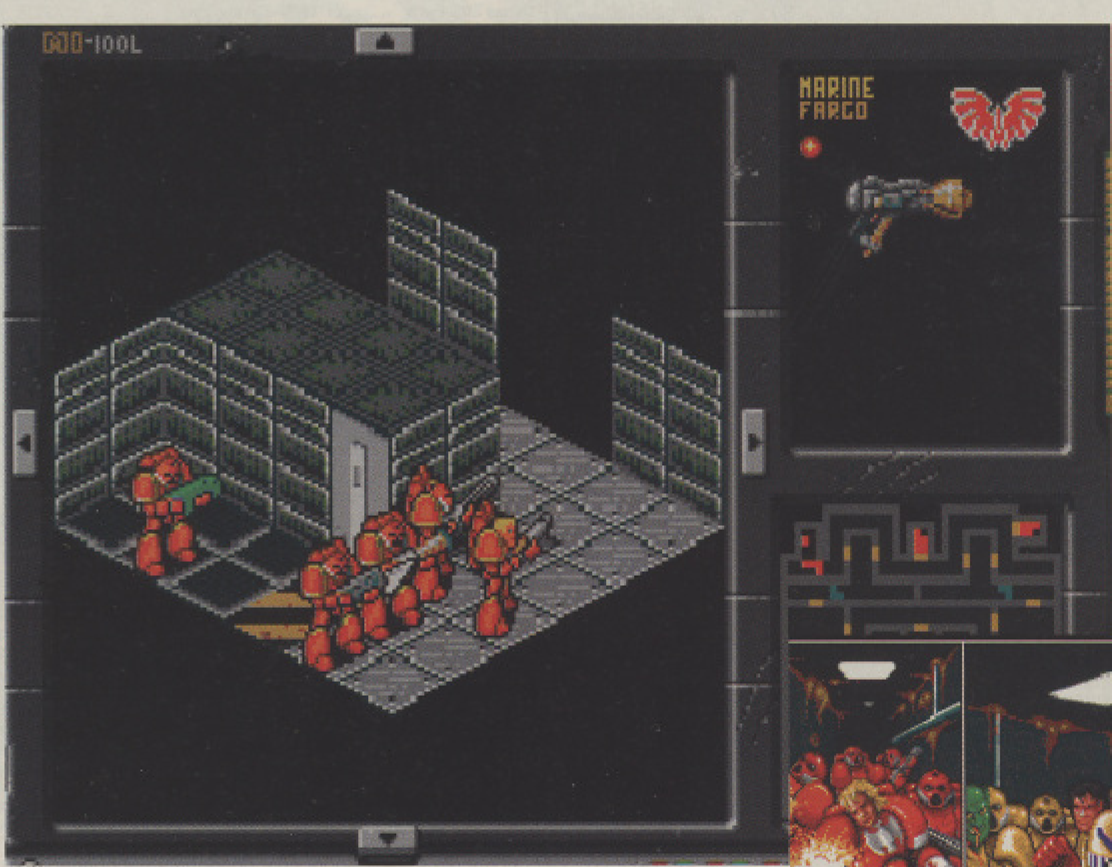
SOUND 89%

DURABILITY 89%

PLAYABILITY 90%

OVERALL 89%

SPACE C



THE 3D VIEW is used mainly to display action (such as shooting aliens). It is also possible to take a look at the view from any point during the game, the only thing you can't do while here is to issue orders or move around. It does look nice, though.



THERE ARE THREE chapters of marines to choose from, with one player controlling all three, three players controlling one each or two players controlling any combination of either one, two or all three (got that?). It's worth noting that different chapters have different choices on the equipment and orders screen.

THE SPACE MARINE: a fearsome fully–trained fighting machine. Although only a small part of the Legiones Astartes, each marine is trained from birth in the art of inter–galactic warfare and small arms combat with some of the most devastating armament known to man. Fortunately, they're on our side.

Space Crusade is Gremlin's conversion of Games Workshop/Milton Bradley's best–selling sci–fi board game of the same name. Centring on small skirmishes aboard huge derelict spaceships, Space Crusade allows up to three players to command a squad of marines as they set about various missions in the name of the Emperor.

Their adversaries include orks, Gretchen (small space–faring goblins), renegade marines, soulsucking aliens (similar to those of the film Alien) and huge robotic dreadnoughts (which bear a passing resemblance to the ED–209s in Robocop). All of these foul beasts have just one thing on their collective minds... your death. Is your Plasma Gun up to the job?

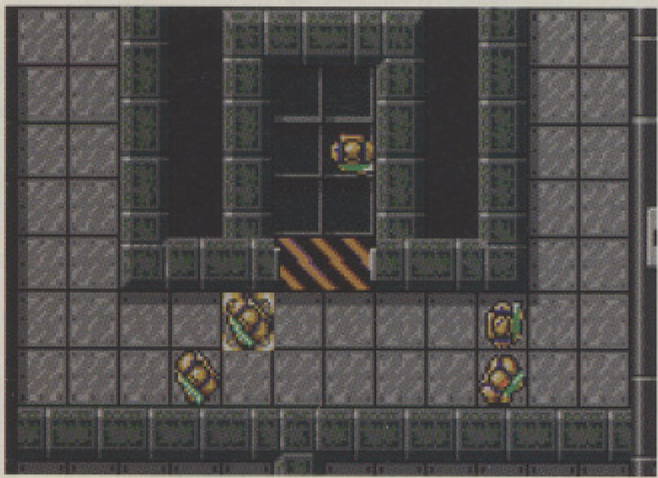


MARINES CAN arm themselves with Bolters (small, deadly hand guns), Assault Cannons (as in a modern attack helicopter), Plasma Guns (weapons that vaporise anything in their path) and Missile Launchers (really powerful explosives that damage whole areas).

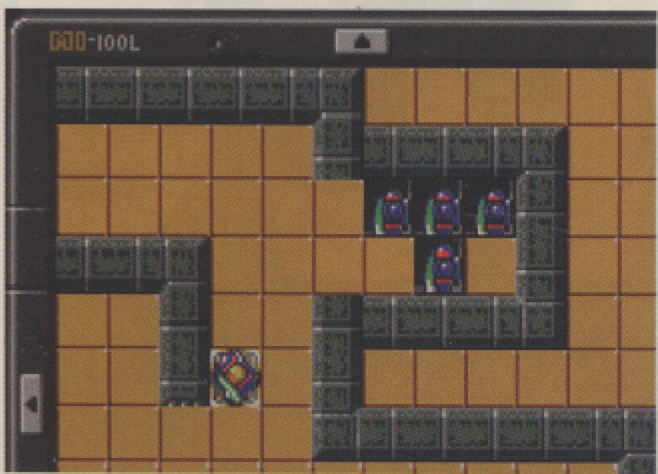


EACH MARINE can take one piece of equipment (allowing them to roll extra dice in combat, or replenish lost energy points), while the Commander takes one Order (allowing the marines to move or fire twice in one turn for example).

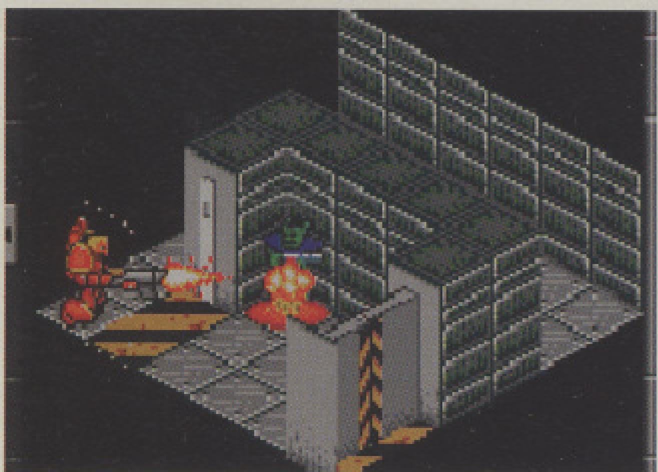
CRUSADE



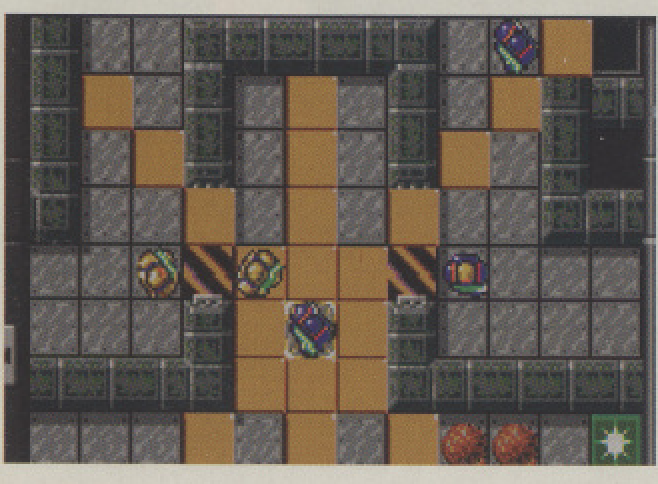
THE OVERHEAD VIEW is where all your commands are issued from and where all the movement takes place. Both the marines and the aliens move in set 'turns', during which time they are allowed to either move then fire, fire then move or just fire or move.



ONE OF the other things a player can do during his turn is to use the scanner. This shows the positions of enemy troops, although it doesn't show their numbers or type. Until a visual identification is obtained, the aliens are represented by green blips on both the map and the 3D view.



WHENEVER SOMEBODY fires at or hits someone else, the view changes to an isometric look at the surroundings. Here you get to see the piece of alien slime get vaporised from the face of the... erm, spaceship, in all its animated glory.



TO ACTUALLY BLAST anything, you have to issue the command via the overhead display. Select fire or attack and the possible targets are highlighted in yellow. For ranged weapons the path of the bullets/rockets/lasers is shown.

THE WORD

THE BIG ADVANTAGE that *Space Crusade* has over *Hero Quest* is the use of teams instead of individuals for each player. This gives you a lot more to do and helps you feel a lot more involved with the action. It also allows you to develop a much more strategic approach to the scenarios (something which makes the game almost 100 per cent better than Hero Quest) and when you start playing with other humans and developing strategies, it just gets better. There are faults to Space Crusade, the most notable of which is the lack of continued 3D action. While full 3D gameplay would have been most satisfactory, the quick 'action cuts' as they stand are balanced well with the use of the overhead view. Other cracks in the hull are the strange way everything (from aliens to piles of rubble) explodes when you hit it, either from laser fire or with a sword, the apparent ease with which some of the larger 'muthers' can be killed (one of my Commanders destroyed an entire dreadnought with the mere flick of his wrist–sword) and a lack of decent congratulations when you complete a mission or a simple intro before you start one (just to set the scene). These are challenged by atmospheric gameplay, very nice in–game animations and graphics and a faithful reproduction of the board game that loses none of its playability and competitive, enjoyable action. These pros (as far as I'm concerned) more than outweigh the cons and make Space Crusade a very worthwhile product, especially with the prospect of plenty of data disks to liven things up. It could do with some *Wing Commander*–type story telling though, helping to tie everything together.

Enjoyable, atmospheric and faithful to the original

Paul Presley

THE One REVIEW

James Cameron's done an awful lot for computer games. There's hardly a sci-fi game around that doesn't use his Alien creature for a bad guy. Space Gun is no exception...

SPACE GUN
Ocean

PRICE £25.99

OUT NOW

GRAPHICS 74%

SOUND 79%

DURABILITY 70%

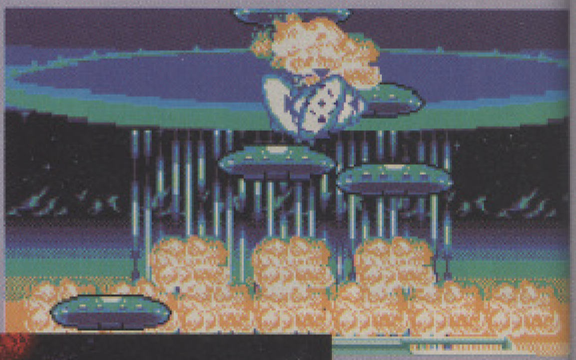
PLAYABILITY 79%

OVERALL 75%



THE MAIN TASK is to rescue as many hostages as possible, within the time limit. However, in the heat of combat, it's all too easy to shoot the fleeing humans instead of the aliens. With the added problem of humans that turn into aliens, it's probably best just to kill everything. The action can take you in several directions. Initially you start by moving down an eerie corridor, but quite often you'll arrive at junctions and have to choose whether to go left or right.

NOT ALL THE ACTION takes place in the space ship. Learning of more problems on the nearby planet, you nip down to put an end to their evil, colonising ways.



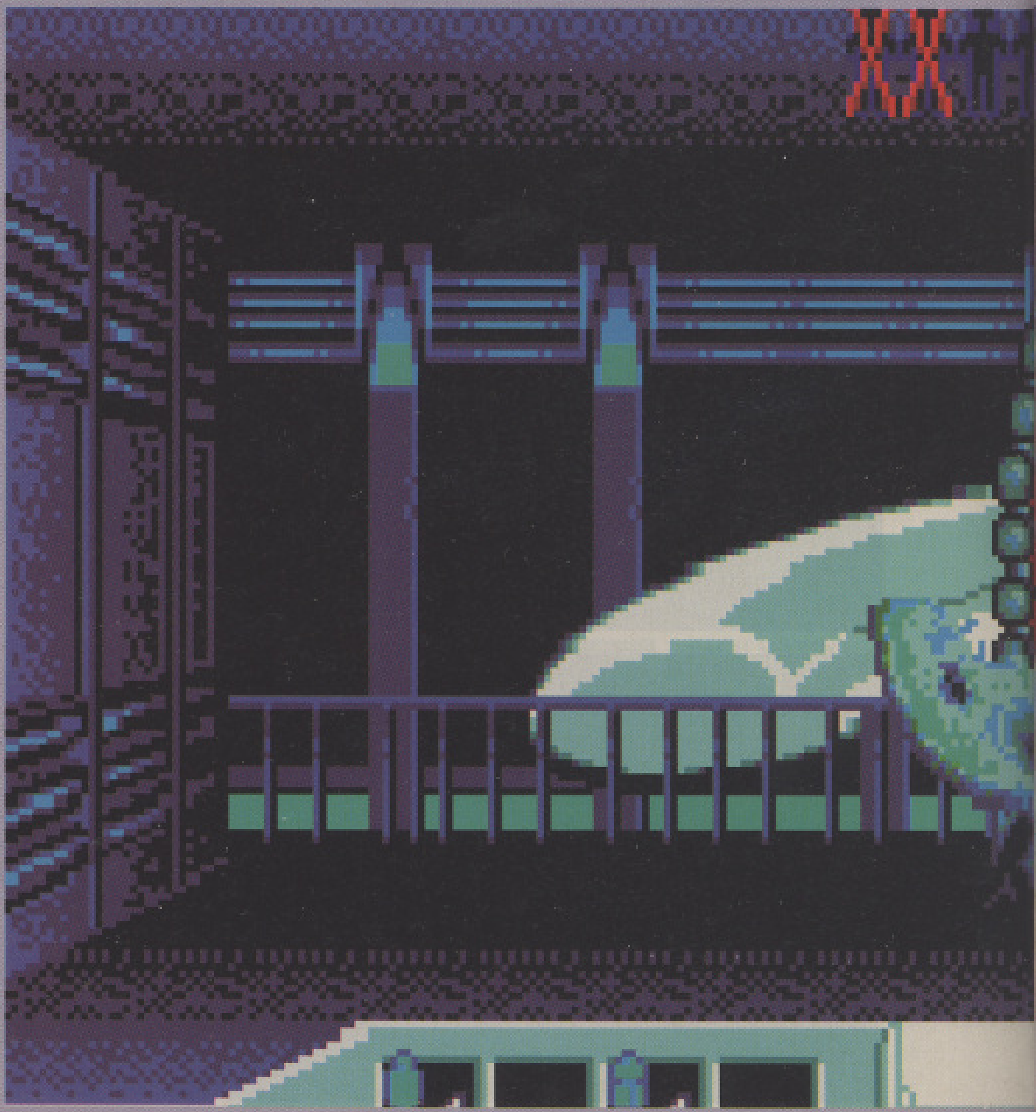


IN ORDER TO justify this mass carnage of blood-letting, these simple scene-setters crop up between each level.

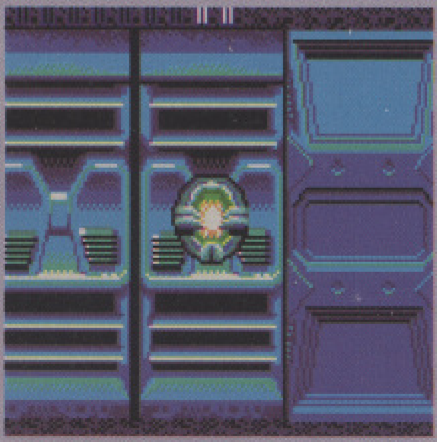
SPACE

THERE'S NOTHING LIKE having a big, meaty gun in your hands to make you feel in complete control. Unfortunately, Ocean's conversion of the coin-op with the biggest, meatiest guns ever dispenses with them in favour of a mouse, joystick or Trojan Light Phazer, which just isn't really the same.

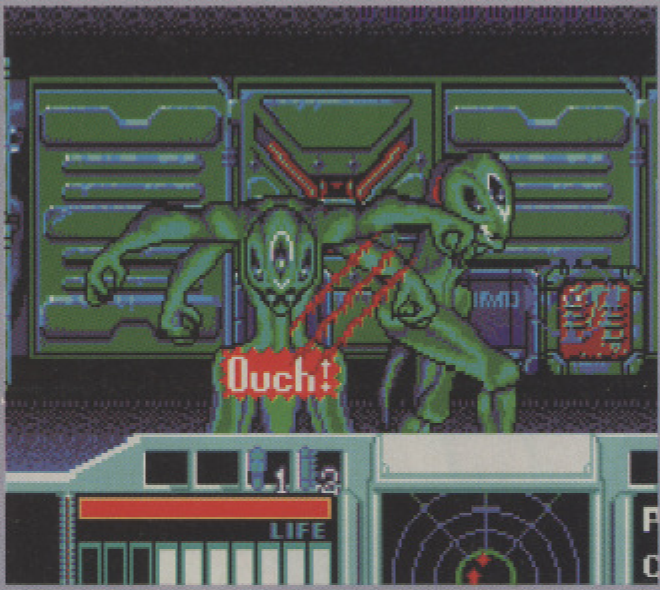
Anyway, *Space Gun* takes you deep into the future, on board an earth-bound cargo ship that's been hijacked by aliens. The powers that be have deemed that the only feasible way of rescuing the hostages is to send a couple of heavily armed soldiers in to kill everything that moves. How's that for inter-galactic diplomacy?



THROUGHOUT THE SHIP you'll find flashing lights on the wall (hey, what space ship is complete without a few flashing lights and strange bits of machinery that seem to serve no apparent purpose?). Shoot them and extra weapons, equipment and ammo will be up for grabs.

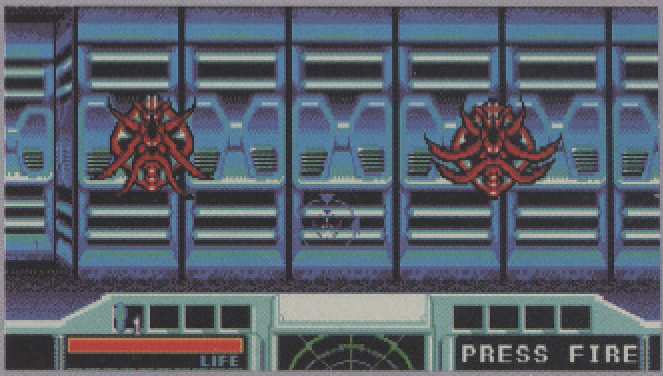


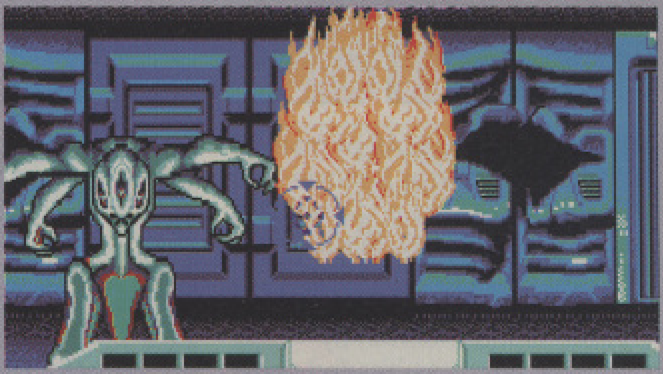
GUN



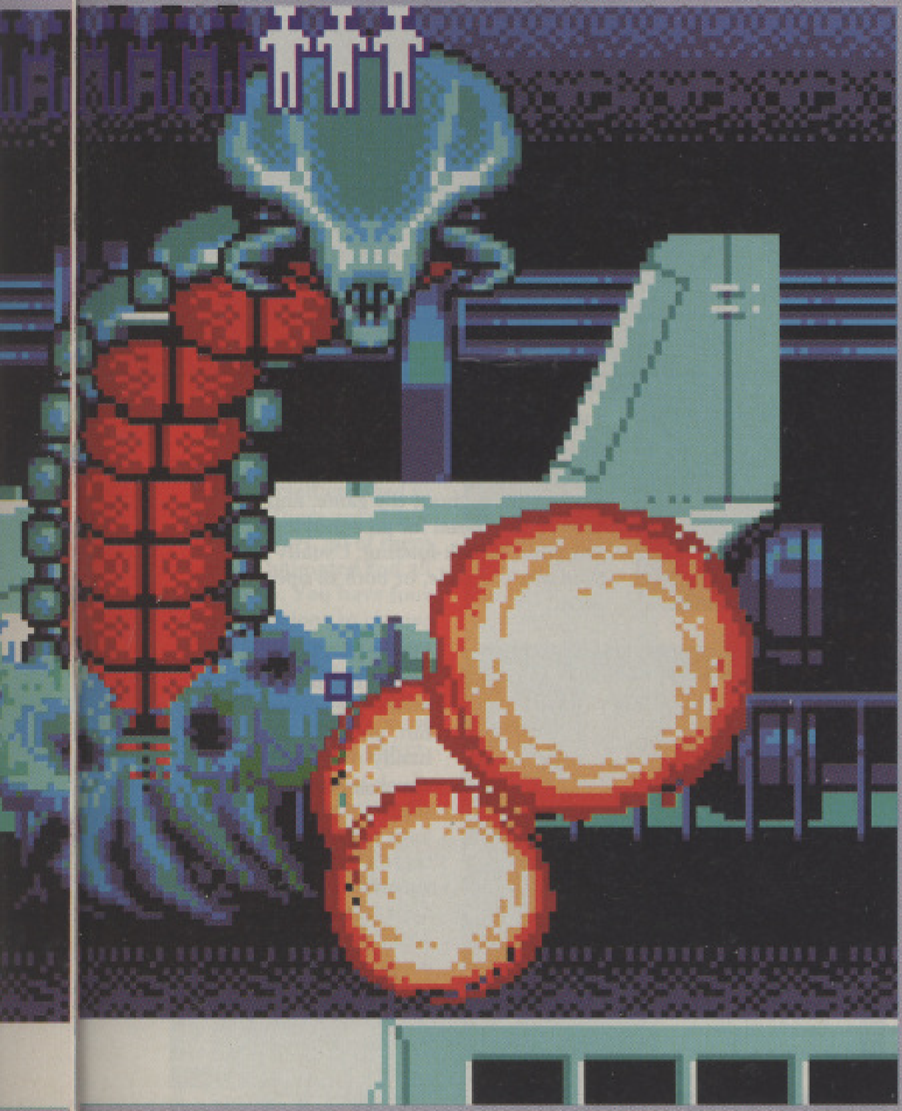
THE ACTION can take you in several directions. Initially you start by moving down an eerie corridor, but quite often you'll arrive at junctions and have to choose whether to go left or right.

NOT EVERY ALIEN is big, green and multi–limbed, there are plenty of smaller pests to keep your gun overheating. Face huggers are particularly nasty, clinging to the screen and sucking away at your energy.





EVERY FOUR OR FIVE corridors you'll meet up with the mother alien. Big, hard and fast, they've got every intention of stopping you from succeeding in your mission.



IT'S NOT JUST BULLETS that you can pump into the alien scum/filth/dirtbags /other expletive. With the flick of your barrel, you can unleash a variety of 'smart bomb' style weapons, including flame throwers, freeze rays and a laser blade.

THE WORD

I MUST ADMIT to being quite a fan of the arcade version of *Space Gun* (I've almost clocked it but keep blowing up my escape ship), so I was quite eager to see if Ocean had managed to do a decent job of the conversion. The answer is definitely a mixed one. There are areas of the computer version that shine through, but they are unfortunately offset by the areas that are distinctly murky. The speed and difficulty of the original are all there (as is the original feature of being able to reverse your direction of travel for a while by pushing Space – a fact not mentioned in the manual). Unfortunately, the graphics, presentation and playability are what's missing and it doesn't make for an enjoyable game. It just doesn't have the same thrill or 'loudness' that the arcade version had, I miss the feel of the large pump–action gun on the cabinet (even with the Trojan Light Gun compatibility it doesn't have the same impact) and the sound of the aliens screaming in agony as you killed them. Space Gun is a competent enough conversion all right, just not outstanding – and I'm not sure that everyone was as big a fan of the arcade game as I was.

Adequate conversion of a passable coin–op

Paul Presley

THE One REVIEW

Elvira is back in her second Horrorsoft adventure. This time a three-headed demon from the underworld and a horde of evil minions are out to nobble her.

ELVIRA II: THE JAWS OF CERBERUS
ACCOLADE

PRICE **£34.99**

OUT **NOW**

GRAPHICS **88%**

SOUND **67%**

DURABILITY **86%**

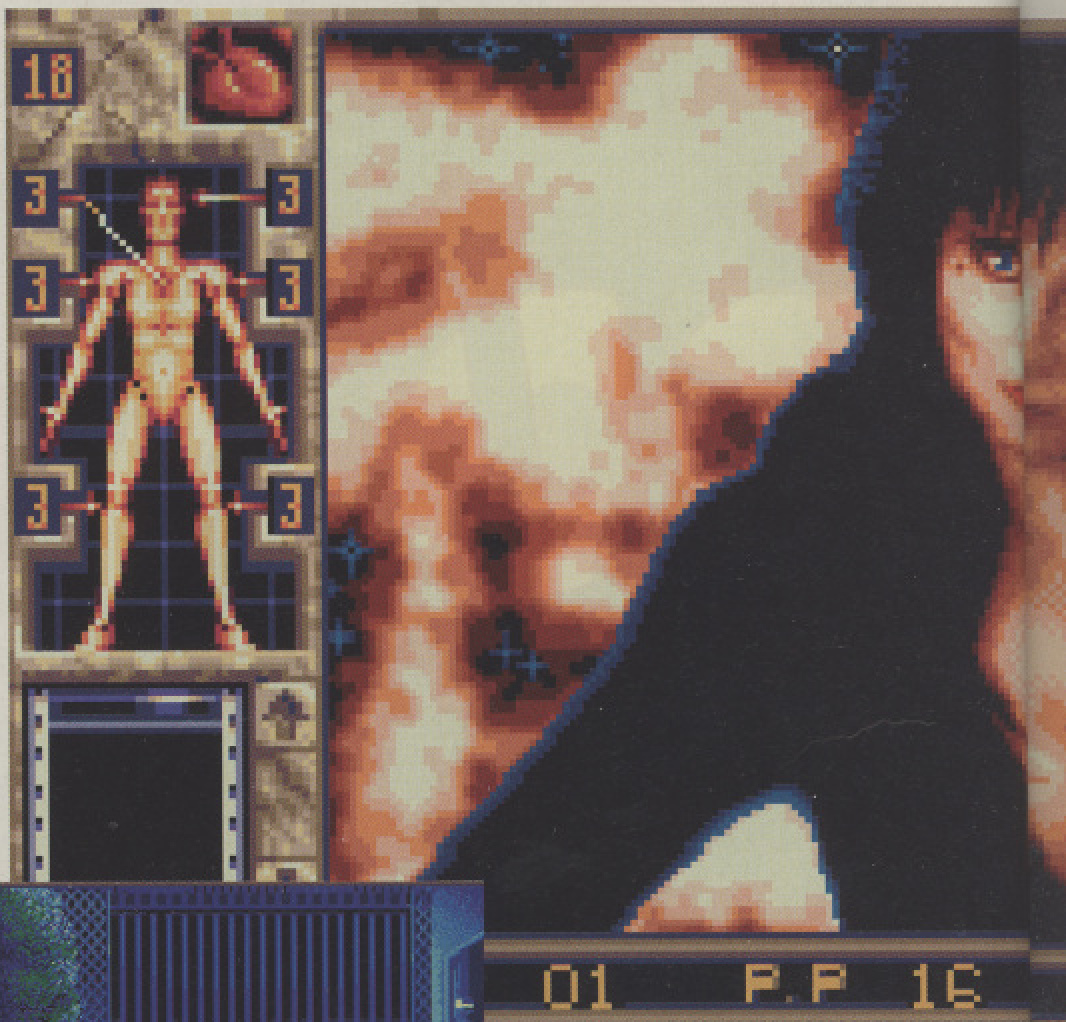
PLAYABILITY **74%**

OVERALL **77%**

ELVIRA
THE JAWS OF

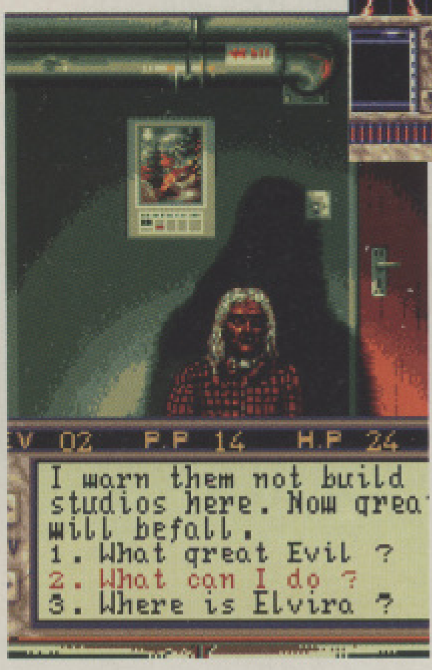
ELVIRA, THE STAR of many a schlock-horror B-movie extravaganza and president of the film company, Black Widow Productions, is in serious trouble. She's been forced into a compromising situation by Cerberus, the three-headed dog from Hell, and is being held captive somewhere on her own studio lot. Our canine friend is torturing her with the kind of breath associated with years of Chappie and Pedigree Chum Mixer consumption – but the worst is yet to come. If her clueless boyfriend, Stud Muffin (aka you), can't rescue her by midnight, we can all kiss goodbye to everyone's favourite vamp.

It's no easy task, though. Stud will have to battle his way through three movie sets – a maze-like web, an old Victorian House, and a fog-enshrouded graveyard – before he can reach his beloved. He has magic and brute strength on his side, but you'll have to help him defeat more monsters than you'd find in your worst nightmares if you want him to succeed.





THIS IS YOUR FIRST PUZZLE: how do you actually get into the studio in the first place? Gates such as this bar your passage throughout the game, and are usually the signal for an annoying interlude of disk-loading. Usually you need a key, a code, or both to open them.



LIKE MANY of the characters, this Native American (found squatting in the basement) can offer you useful advice, as long as you're not sarcastic in your line of questioning. Other encounters are not so friendly: on the second floor of the building you'll run across more formidable company.



FEELING THAT THE ANSWER might lie inside the security hut, you pick up a handy rock, quietly chuck it through the window and force your way in. Inside there's a nasty surprise, a bunch of keys (attached to the nasty surprise) and access to the security system.

II: CERBERUS

THERE ARE A QUARTET of character classes to choose from at the beginning of the game, each with appropriate statistics and skills. You can't generate your own players, but as you'd expect from a decent RPG, your stats can be improved with experience.





YOU'VE BARELY PUT one foot in front of the other before Elvira pops up amid a cloud of smoke to offer you a welcome and steer you in the right direction. Fortunately, she doesn't make a habit of it.

IF YOU HEAD straight for the studios you'll soon find yourself engaged in combat. There are plenty of monsters, all of them neatly animated and all formidable. You have four combat options to choose from, ranging from Normal to Berserk, and you attack by clicking directly on the foe's most sensitive places.





BEHIND THE GATES are a motor pool and this reception area. This is effectively where the main part of your adventure begins. There are several doors here - straight ahead are the three studios, but there are also a couple of floors and a pair of toilets to grope around in first. Decisions, decisions...

THE WORD

ANYONE WHO'S PLAYED *Elvira, Mistress of the Dark* will be able to find their way around *Elvira II*. The Seismic Activity indicator – which reveals approaching monsters – and a status display are useful additions, but fail to make this game radically different from its predecessor. The plot is new, but the game system is essentially the same, comprising *Dungeon Master*-style 3D (with excellent, gory graphics), handy inventory and controls displays surrounding the play area, and a huge number of disks (this time there are seven). On the whole, the interface is reasonably intuitive to use: if you want to go somewhere you usually have a choice of clicking on the screen or on the cursor arrows. However, exploration sorely lacks the Dungeon Master 'sideways movement' command: for example, if you want to go to the right, you have to spin through 90 degrees and move forward – two actions where one would have been more user-friendly. Other commands are better implemented: you can pick up objects by dragging them into your inventory with the mouse, and clicking on an item automatically brings up a menu of commands associated with it. Elvira II is a decent RPG, marred by excessive disk loading and swapping – there are occasions when the loading takes up more time than the action – but with plenty of monsters, good combat and magic systems, and a large landscape to explore, there's plenty to keep you entertained. All you need is patience...

A large role playing game with small, but significant, design faults

Gordon Houghton

He's furry, he's fast, he's lost his fiancée, he's...

TITUS

TITUS THE FOX
Titus

PRICE
£25.99

OUT
NOW

GRAPHICS
86%

SOUND
89%

DURABILITY
88%

PLAYABILITY
84%

OVERALL
87%

TITUS IS A FOX, and a fairly energetic one at that. His life is going quite well – until his fiancée is kidnapped by some evil bandits while on an assignment in the Sahara desert in search of the desert fox for *Fox & Locks* magazine. Now you must take the role of Titus and go in search of your beloved one.

This entails going through 15 levels of fighting thugs, fish and other meanies, while collecting energy bonuses and secret codes, which allow you to skip onto a further level.

As in *The Blues Brothers*, there are traps and enemies lurking around every corner and you'll have to contend with rising platforms, secret rooms and impassible gaps, all of which require different means to pass them.

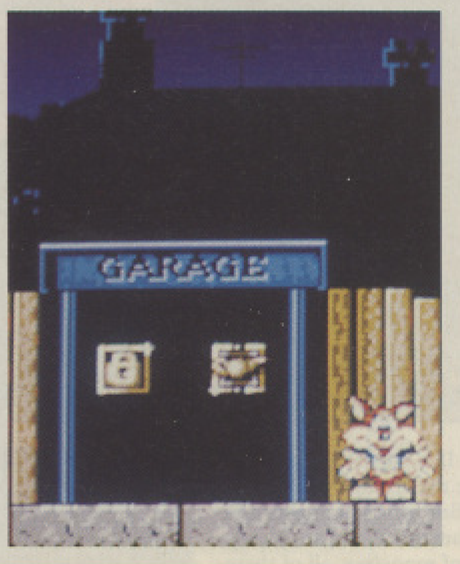
You can explore all levels thoroughly, returning to the same position more than once (just in case you forget something). Make your way to the end of each level, simply by... surviving!



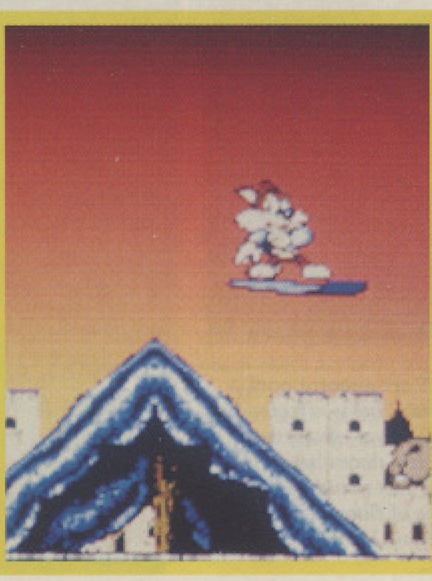


TITUS ISN'T ACTUALLY armed with anything, but he's got a great throwing arm. By picking up various items that are left lying around, you can in turn throw them at the enemies. Some objects bounce back to you, so it's a good idea to hold onto these as long as possible.

IN EVERY LEVEL there's a padlock and a lamp to be found (there are sometimes more than one of each). The padlock acts as a restart point and the lamp rewards you with a code which enables you to go straight to this point at a later stage.



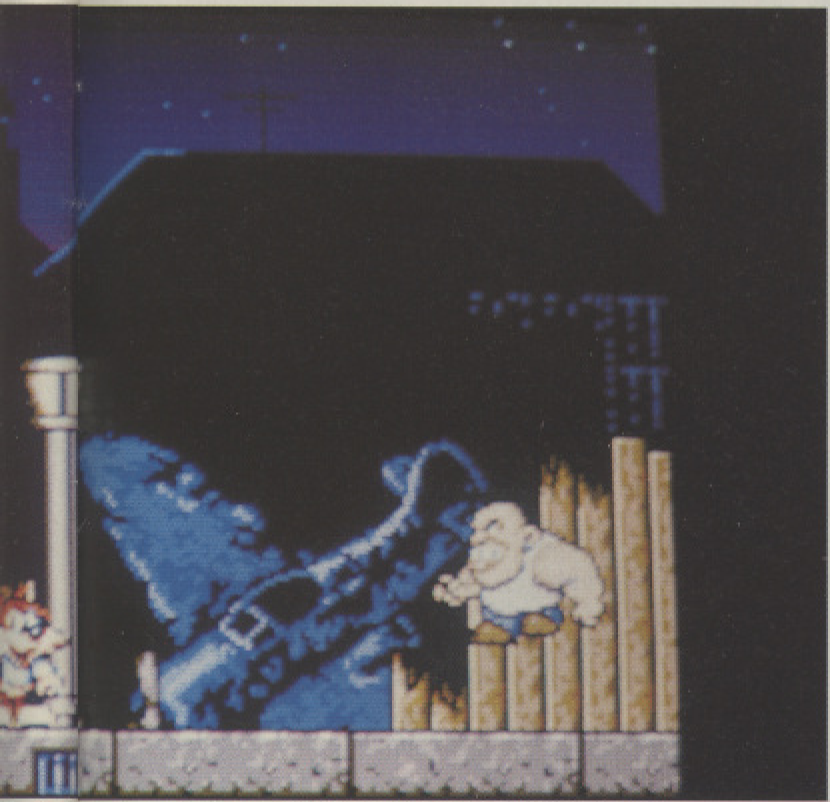
THE EGYPTIAN LEVEL is one of the better levels. It has a few handy gadgets, the best of which is the magic flying carpet. This enables you to fly from a great height and glide safely to the bottom, killing a few of the bad guys on the way.





ANOTHER IS the bouncy ball (this also appears on other levels) which returns to you after you've thrown it and allows you to use it as a trampoline – which is useful when you can't jump high enough to reach a platform.

S THE FOX



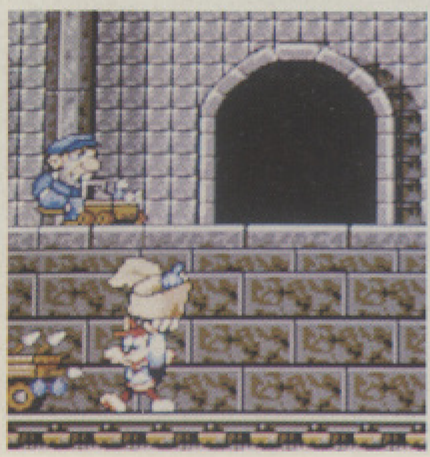
A PART OF THE Egyptian level involves speeding around an array of pipes. Follow the numbers and you should reach the end safely. Take a wrong turn and you'll be boiled!



GUIDE our little friend at neck-breaking speed through the levels, avoiding meanies like Baldy here. If you so much as touch him, you can say goodbye to an energy cell (energy can be replenished by collecting the fancy blocks, which are dotted around all over the place). Not every level is what it seems: if you pull down on your joystick in front of some doors, you enter a secret room – keep your eyes peeled.

SKELETONS ARE just one of the nasties in this level. Watch your head, because they appear from everywhere. Other things to look out for are the fire balls that are spewed out from the fire beneath the bridge. A bit of cunning thinking is required to make it across a large gap (hint: use the springy thing).





EVER BEEN to a warehouse party? Well, here's your chance. No, this one isn't illegal, but you're definitely not invited. In this warehouse, squiggling worms come in their hordes to pester you: once they're on the same level as you, they're impossible to hit, so get them when they're on another ledge. At the bottom there's a mine shaft, which has mine carts racing along a track: these are very tricky to dodge, so just throw something at them.

THE WORD

AS SOON AS you clap your eyes on this, you'll immediately see the similarities with *The Blues Brothers* and *Rick Dangerous*. The graphical style is that of the former and the gameplay bears some resemblance to the latter. The main character, Titus, is brilliantly animated, both when running and when standing still (giving you the 'c'mon, what are you waiting for?' look). Other sprites are equally as impressive in look and animation. The in-game tunes are great, giving a real sense of atmosphere which, coupled with the spot effects, make the overall sound brilliant. Despite the little furry creature's speed, he's easily controllable – and, if you're a real wimp you can slow him down. The speed does lead to some very tricky moments though, especially when you need to judge the pin-point positioning of a landing on a ledge. Titus' biggest strength though, is in the amount of thought that's gone into the game's design. The fact that almost every object can be used is so many different ways, the sheer variety of transportation available to the cunning little fox and just the intelligent layout of each level makes the whole thing such a joy to play. *Titus the Fox* is a very playable and fun game and is an excellent follow-up to the superfluous Blues Brothers. Titus looks set to become the Delphine of platform games.

Almost as good as The Blues Brothers... almost

Jools Watsham

On the Commodore 64 he was dressed in a T-shirt and jeans. Now he's bared his chest, grown his hair, and gone for the barbarian look. System 3's hero has grown up.

MYTH
SYSTEM 3

PRICE
£25.99

OUT
NOW

GRAPHICS 94%

SOUND 92%

DURABILITY 93%

PLAYABILITY 93%

OVERALL 93%

MYTH

THE BASIC IDEA in all platform games is to kill everything in sight and make it to the end of the level. *Myth* has this, and more. Within each level you're required to sort out a puzzle before you can progress onto the next level. For example, in level two you need to collect the Medusa's shield, so you can protect yourself from her evil rays in level three (other puzzles come in the shape of having to hit a skeleton's head into the flames).

All of the levels take on different mythological eras, be they Greek, Norse or Egyptian. They also include characters like the Medusa and the devil himself.

Starting your adventure in Hades, the Greek hell, you're greeted by skeletons and gargoyles, before reaching the Greek mainland. This leads on to the Crypts of Medusa, and then on to the three headed Hydra. Next up is the Norse viking ship, which brings you to the dark forest and eventually Valhalla's Castle. After this, it's Egypt. There you begin outside the great pyramid, and then enter it, exploring the trap infested chambers before finding King Tut's Tomb and Treasure Chamber. Finally it's the main confrontation with Dameron (the giant head of heads) in a fast scrolling shoot 'em up section.

Simply make your way through the many levels, killing, surviving and working out all of the different puzzles. What could be easier? A game of crazy golf perhaps?



WHEN YOU MEET the delectable Medusa, she's not exactly pleased to see you. She continually fires lethal bolts at you: deflect these, or face your peril. The magic shield will protect you from these, but you still have to get close enough to slice her head off.



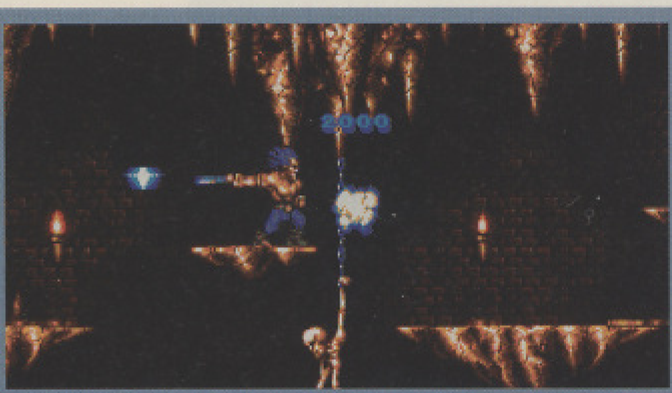
ONCE YOU'VE MANAGED to defeat the Medusa, you can use her head as a weapon. Firing magic bolts all over the place proves to be an effective means of killing enemies – especially the three-headed Hydra.



IN THE EGYPTIAN LEVEL little guards try to stop your progress, a few swipes with your sword and their heads soon come flying off. Make it past these and you can enter the pyramid...



... once inside, you have to be very careful. Numerous traps are set, just waiting to spring on you. Some can be seen if you look carefully, so you've only got yourself to blame if you get an axe embedded in your head.



ONE OF THE AIMS in the first level is to break this chain. If you follow the skeletons' fall, the second part of the puzzle can be fulfilled. This leads on to...



... this muscle-bound fiend. A demon is unleashed from the depths of the flames. Use the magic bolts to shoot at him, and his magic fork will be yours. What this is used for, is for me to know, and for you to find out (so there!).



ONCE YOU'VE MADE IT onto the second level, you're greeted by a beautiful woman. She gives you commands like 'come closer'. Follow these and you're rewarded with extra energy. Ignore these and she turns into a fierce bird, and bites your head off. Further on in the level, you need to get the Medusa's shield: this will protect you from being turned into stone in the confrontation.



IN THE DARK and mysterious woods, there's a Dragon waiting to snap your head off. This can't actually be killed. Force its head into an upright position and you're able to run past. How you do this is up to you.



YOU START your intrepid adventure in the dingy caverns of hell. This place is crawling with skeletons and gargoyles. A few punches and they're soon sorted out – and some of them leave handy objects behind: either a sword, magic bolt or extra energy.

THE WORD

ON THE 8-BIT MACHINES, *Myth* was a massive hit, winning awards and acclaim alike. Obviously, System 3 has tried to emulate this on the 16-bit machines, but has it succeeded? Even though it's been a long time in development, it's been worth the wait. Myth looks like a standard platform game at first glance, but as you play through the levels you realise that there's a lot more to it. For a start, the feeling of control over the main character is exceptional (even when standing still, you can perform more than enough moves to kill everything in sight, making it a lot easier than the usual 'turn around to kill' game). The animation is also very well done: when you run along a platform, for example, you really feel as though you're giving it your all. Thankfully the detail doesn't stop there either.

Great graphics, great sound, great gameplay – great game!

The enemy sprites and backdrops have been given an equal amount of attention to detail, and they all help the overall 'feel' of the game. Even the sound effects are meaty (one example is the 'thud' when you punch a skeleton). "This is all a bit like *First Samurai*, isn't it?" you're probably crying and well, yes you'd be right. Even though the main sprites are smaller and less detailed than Mev Dinc's semi-classic (and even though Myth doesn't have the harmonious sound effects), the same feeling of control is generated by both games and the speed blur is a dead rip-off. However, Myth has got more than enough variety to make it worthwhile. He may have started life on the C64 as a boy, but Myth has made it onto the Amiga and become a man.

Jools Watsham

THE One REVIEW

Is there room for another racing game? If it's as fast and playable as this is – Yes!

VROOM	LANKHOR
PRICE	£24.99
OUT	NOW
GRAPHICS	88%
SOUND	90%
DURABILITY	88%
PLAYABILITY	89%
OVERALL	89%

VROOM



THERE ARE TWO TYPES of racing game: the simulator, which MicroProse seems to have wrapped up with *Grand Prix*; and the arcade type which programming team Lankhor has chosen to attempt here.

Vroom has three main driving modes: arcade, racing and training. The arcade mode allows you to control the cars with either joystick or mouse and the aim is to get the overall highest score; the racing mode differs in that you can't use joystick control (which is easier by far) and the aim is simply to win the race. Finally, training mode allows you to choose any course and to practice with any amount of laps – to ease you into the control method.

If you get bored of thrashing the computer, you can link up your Amiga to your friend's and compete against each other – great fun!

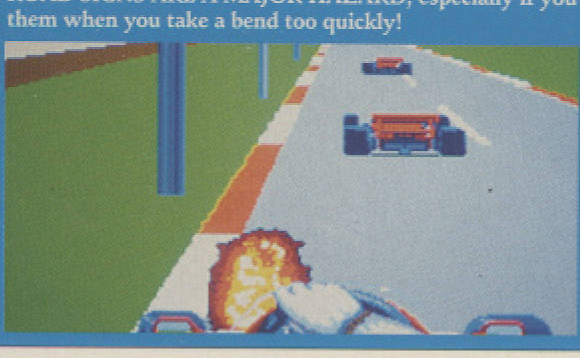
A CRASHING EXPERIENCE!



WHAT WOULD A RACE BE without the occasional crash? As you can see, the wheel goes flying if you happen to crash into a tree (not surprising really), then as quick as a flash it mysteriously comes back and you're fit to re-enter the race.

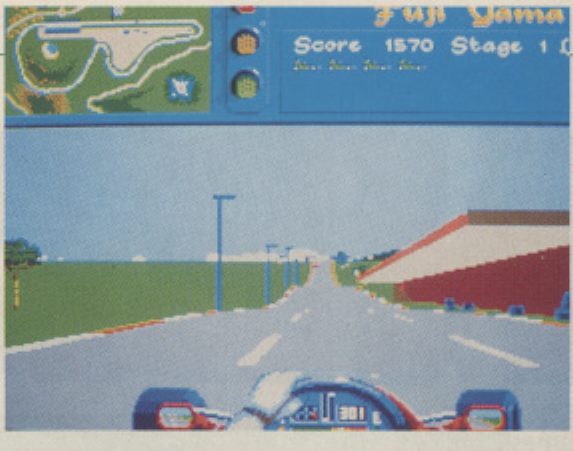


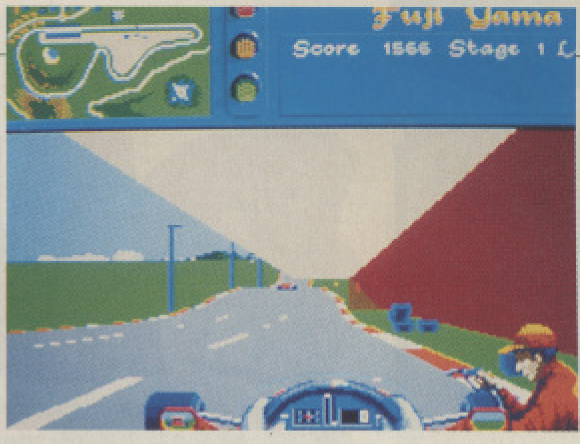
ROAD SIGNS ARE A MAJOR HAZARD, especially if you're catapulted into them when you take a bend too quickly!



OTHER CARS are also an obvious obstacle. If you drive at 300kph up the back of another car you're sure to end up as a pile of scrap (with a capital C – if you know what I mean).

WHAT A PIT-Y (GROAN), you've run out of gas and you have to make a pit stop. When you manage to enter the pit (as slowing down in time tends to be slightly difficult when travelling at over 300kph), pressing 'T' tells the pit attendant to change your tyres and 'G' tells him to 'fill it up'. Then you have the task of getting out without being hit by another passing car.









THE RACING OPTION puts you against 15 opponents, all computer-controlled. You start in Japan on the Mont Fuji Circuit followed by Austria, France, U.K, Sweden and finally U.S.A (although the manual refers to these in a different order!). Apparently the circuits are identical to the real thing apart from added slopes, trees and bushes. You can choose between manual or automatic gears: with manual allowing use of six gears.



IN TRUE FORMULA ONE STYLE, a qualifying lap is required before each race. You're placed at the front and have to make a respectable fastest lap time if you want to qualify with a good grid position.



AS WITH MOST CAR SIMULATIONS there's an overhead map to help you out. This is extremely accurate and proves to be a bit of a life saver since you can see the little black dot that represents your car approaching hairpin bends. Other cars aren't indicated, so a few glances in the side mirrors might prove to be a help.

THE WORD

AS WITH EVERY RACING GAME, *Vroom's* computer-controlled opponents are all skilled drivers and able to take the sharpest of corners with ease. Although this is frustrating, it also adds a sense of competition and makes you more determined to catch up with them and to eventually overtake. The first thing that will strike you about Vroom is the speed – it feels great when you zoom away from a crash and go through the gears at high speed. The surrounding graphics and cockpit are more than functional and convey a realistic feel; that along with the sound effects generates a sense of 'being there'. The problem with the ST version was that you couldn't use the joystick control in the championships, and this took the overall mark right down. Luckily all Amiga owners are gifted with full joystick/mouse control. It's nice to see someone's listening out there. An easy to get into type of game – great!

A fast and fun Formula One game

Jools Watsham

Can't get near the tables at your local arcade? Never mind: now you can have four of the things in your own home! Yes, you too can learn to play with only your sense of smell

PINBALL

PINBALL DREAMS
21ST CENTURY ENTERTAINMENT

PRICE £25.99

OUT NOW

GRAPHICS 90%

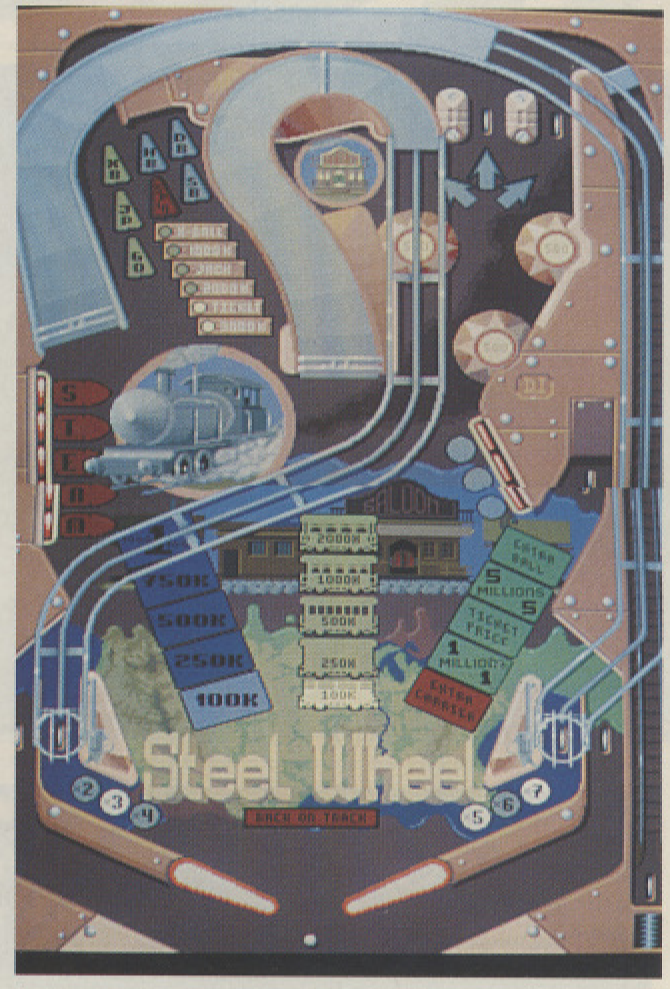
SOUND 91%

DURABILITY 80%

PLAYABILITY 90%

OVERALL 89%

WE ALL KNOW the names DEF, TAK, BTB and that well-known favourite AAA. They're all the guys that you'll find on the high-score tables of virtually every pinball machine from Soho down to Brighton. But how do they manage to get their initials alongside scores that you wouldn't have thought were physically possible? Practice, my boy, practice. Unfortunately, not everyone can afford to have a full-size pinball table in their homes and the little Fisher-Price sets are just too embarrassing to be caught in possession of. Thankfully, pinball games are a dime a dozen on computers; it's just that most of them aren't much cop. 21st Century Entertainment, however, has changed all that. Read on to find out how you can transform yourself from an unpopular geek to an ultra-cool pinball wizard...



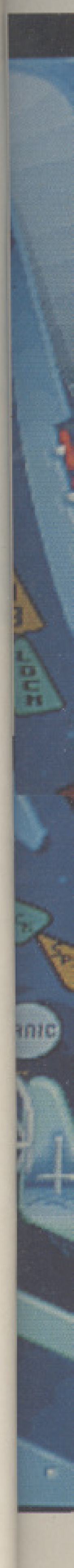
STEEL WHEEL is a tale of cowboys, Indians and railroads. As far as bonuses are concerned, it's almost as complex as *Railroad Tycoon*. Thankfully, it's a lot easier to play.



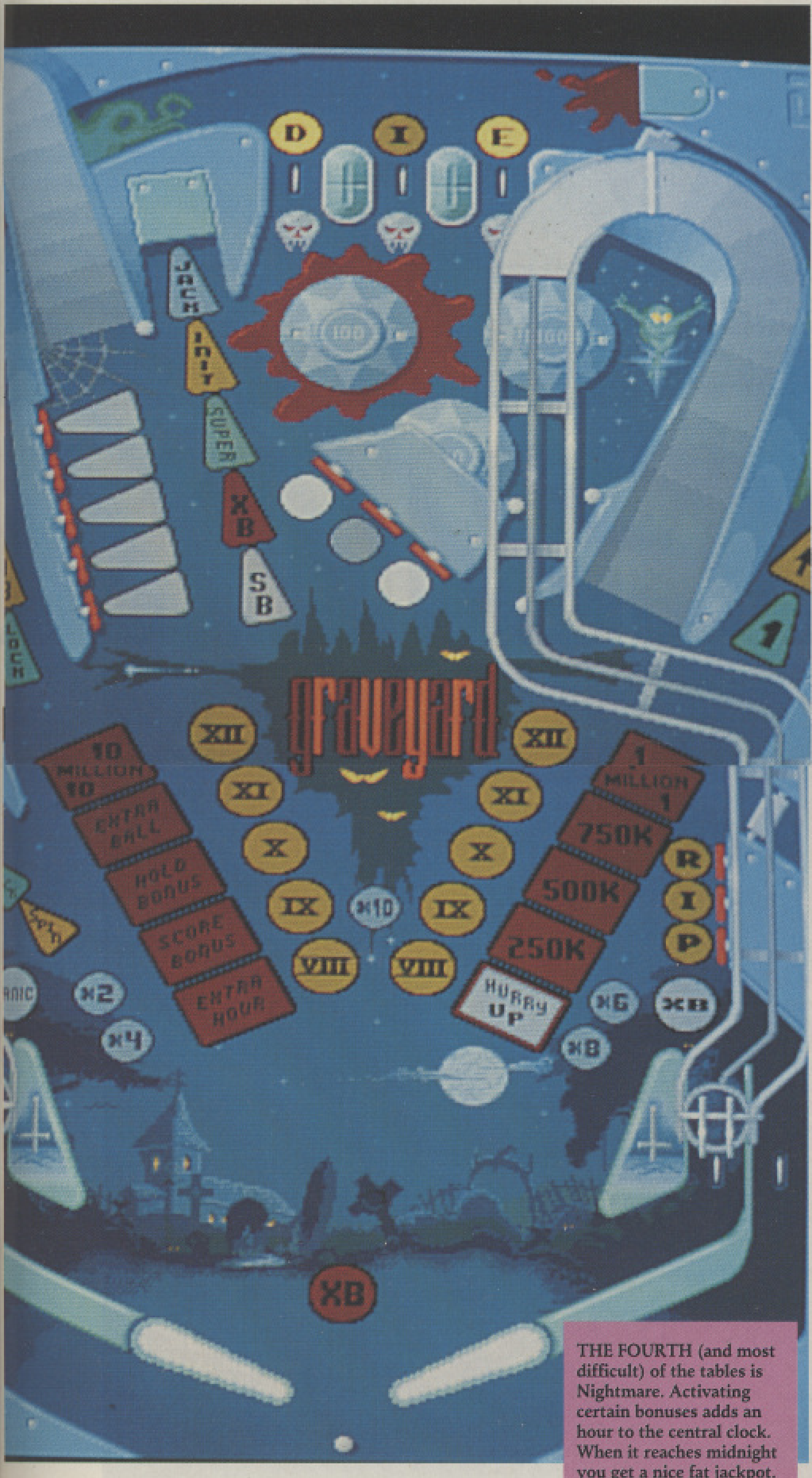


BEAT BOX puts you right in the heart of the music biz. Climb the charts, go on tours and make pop videos, all for massive points, of course.

The Ignition table is the easiest of the four on offer.



DREAMS



THE FOURTH (and most difficult) of the tables is Nightmare. Activating certain bonuses adds an hour to the central clock. When it reaches midnight you get a nice fat jackpot.

THE WORD

I DON'T LIKE PINBALL. I've never liked pinball, ever since I saw my first table in my local arcade. So why has *Pinball Dreams* got me throwing people off the Amiga, so I can flip the flippers and light the lights at every available opportunity? Beats me. What I do know is that it's an excellent pinball simulation. It's classy, professional and beautifully presented. From the superb musical scores that play throughout the game to the sheer speed with which everything moves, it's just such a slick piece of programming. That said, it *is* just pinball. Regular Tommys who can notch up a couple of million by merely twitching their eyebrows will no doubt never tire of the product, but for the average Joe, the four tables might seem a little limiting, with most of the features appearing on all of them. But this leads me back to my initial statement. Why does it have me – a self-confessed average Joe – gnawing at my desk with eagerness to get back and play it some more? It's probably something to do with the 'coolness factor'. Most people are put off playing pinball tables because they're no good.

Very slick and professional pinball simulator

There's nothing more embarrassing than strolling up to the local *Son Of Mega Monster Meets Death Hurdlers Brother Two* table and amassing a mighty 20,000 points while the guy next to you has got crowds of girls around him as he passes his fifth 20 million in 10 minutes. Having four well designed tables in your own home ain't such a bad thing, especially when they're all as playable as these. This is a surprising game, providing well produced and highly addictive entertainment. At last you have a chance to practice the real thing in the privacy of your own home, where the only person who'll know how bad you are is yourself.

Paul Presley

THE One REVIEW

Ever wanted to experience the thrills of executing a perfect three–point turn? Or the sheer excitement that goes with stopping on a hill without reversing? Tengen's 'realistic' driving coin–op allows you to do just that!

RACE DRIVIN'
DOMARK

PRICE £29.99

OUT NOW

GRAPHICS 82%

SOUND 80%

DURABILITY 84%

PLAYABILITY 86%

OVERALL 85%

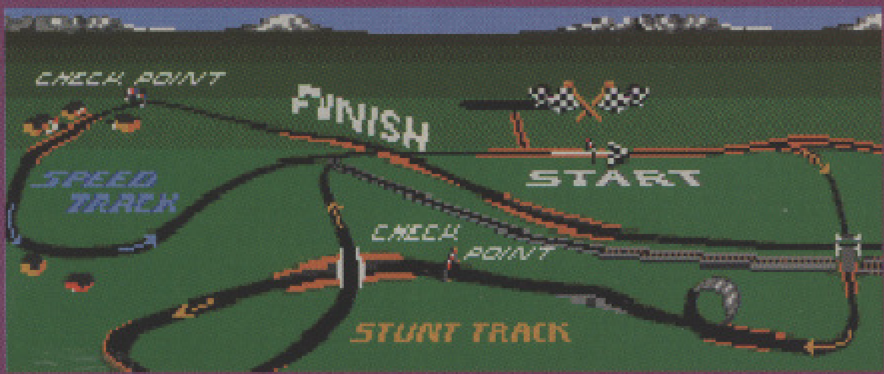
WE ALL REMEMBER *Hard Drivin'*, don't we? I've many fond memories of standing around the coin–op, watching the steering wheel, pedals and gear stick moving of their own accord. The game wasn't bad either, although it was extremely tricky for non–drivers like myself and I'd often spend the majority of the game falling off hills and smashing into trucks coming the other way.

Race Drivin' was just the same, only bigger... and harder. More hills to fall off, more trucks to smash into and even more ridiculous stunts to perform (such as the loop with gaps and the gravity–defying corkscrew).

Race Drivin' (The Conversion) contains all of the coin–ops features (barring the steering wheel, pedals and gears of course), including the new Super Stunt and the Autocross tracks and three new cars to smash beyond recognition. There's even a two–player link–up option, so that your Race Drivin' owning buddies can bring their machine around to your home (or vice versa), join up with a connector cable and race around the tracks together, ride over the loops together and plough into the roadside cows together.



RACE DR



THE ORIGINAL Stunt and Speed tracks are on offer and have all the features from the original Hard Drivin'. You can opt for the less hazardous Speed track and just aim to get around as fast as possible without crashing, or the Stunt track in which you get to take on the raised bridge, the dreaded loop and the 45° curve.

THE AUTOCROSS TRACK is just a simple racing track. Set on the dirt roads of the desert, the aim is to take the tight corners at high speeds and complete each lap faster than the last. To help you, a computer car races against you, taking exactly the same amount of time as you did on your previous lap.





THE NEW *BIG* track is the Super Stunt course. Featuring all manner of nightmarish inventions (such as the corkscrew, the hump–backed bridge – something akin to a fairground roller coaster – the tunnel of death and loads of jumps and bumps), you're going to be hard pushed just to stay alive, let alone complete a lap!



ALL THE USUAL car simulation features are here, from the dashboard with speedo, rev counter, fuel gauges and gear indicator, to the usual three-dimensional cars, houses, road signs and cows.



ONE OF THE MORE familiar obstacles (familiar, that is, to Hard Drivin' aficionados) is the raised-platform bridge. It's fairly simple to negotiate, just build up enough speed, hit the ramp and let 'er fly. Of course, if you're going too fast, you may end up landing at a rather fatal angle.

RIVIN'

WHENEVER YOU crash, you're treated to a brief glimpse of your final moments from outside the car. Watch as you plough into the mountainside or fall from the very top of the loop as gravity deems you're not going fast enough and decides to lend a hand.





EACH COURSE has a number of checkpoints to pass through. These grant you extra time to complete the rest of the track and it can be maddeningly frustrating to run out of time just in front of the line.

THE MOST FEARED stunt in the entire game is the corkscrew. This little terror sees your car hurtling through 720° (or more likely hurtling towards the ground) and is half the width of a normal loop. What's worse, you can't drive around it either.



THE WORD

RACE DRIVIN' **had one major obstacle standing in its path before work had even begun on the conversion of Tengen's classic coin-op. The whole basis for the cabinet was that RD was as close to real driving as you'd get in an arcade, from controls to presentation. How you can adequately convert such a technical monstrosity to a humble home computer is an extremely tricky problem. Domark appears to have answered it by going for the basic playability of the machine-based game and adding all the frills on top until it ran out of room. The result is a surprisingly playable conversion. It's not without its drawbacks though. The 3D, although hardly terrible, isn't nearly as good as you would have thought it could be, especially when you consider the technical achievements of the coin-op on which it's based. Okay, a humble 16-bit is hardly a coin-op, but there have been other 3D games that have had far more convincing (and solid) filled-vector graphics. This sacrifice of detail does mean one thing, though: it moves like a rocket (or a very fast sports car at any rate). Even with all the background detail on, it's fast and once you find the sensitivity setting that best suits you, you can really fly round some of the courses. The controls are a little tricky to get used to (especially with a mouse), but if you remember that this isn't *Lotus 2* or *Outrun* but a realistic driving game, you'll soon get the hang of 'swinging the wheel' from left to right and straightening out as you come off a curve. It's the speed that saves Race Drivin' from driving you round the bend with irritation (pun fully intended). Trying to master the controls while maintaining enough speed to keep playing is a sufficient challenge for most computerised driving fans and since Race Drivin' incorporates all the original tracks and features from Hard Drivin', you're essentially getting two games for the price of one. Which is pretty good value all round.**

Not as technically impressive as it could have been, but still very playable

Paul Presley

If you're strapped for cash and you need a game to while away those early morning hours, this is the place for you...

CHEAP AND CHEERFUL

RATING

5 JUST GET IT NOW! (Worth Stealing)

4 GET IT SOON! (Worth Buying)

3 GET IT SOMETIME! (Worth Borrowing)

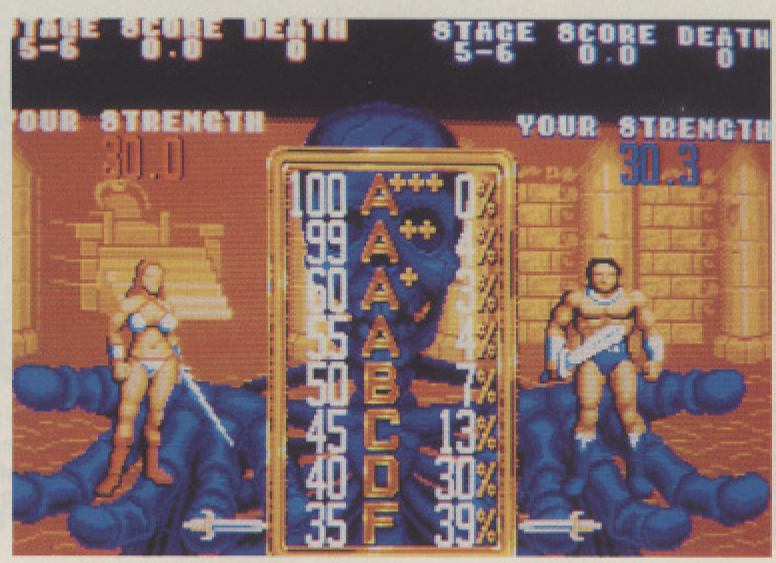
2 GET IT, IF YOU WANT! (Worth a small peek)

1 DON'T GET IT! (Worthless)

GOLDEN AXE

STAR BUY

16 Blitz Tronix £9.99



GOLDEN AXE (90%, ISSUE 27must have been the best coin-op conversion of its time (and probably still is).

The evil fiend Death-Adder has conquered Yuria and killed most of its people. As if that wasn't enough, he's now kidnapped the King and Princess and is holding them in his castle. To add to Yuria's troubles, he's pinched the Golden Axe, which is the land's magical mascot. He's vowed to kill the King and Princess and smash the Golden Axe if the remaining inhabitants of Yuria don't bow down to him. There's no one left to help them, except you and your merry band of men... and one woman.

Golden Axe is basically a revamped slash 'em up. Move from left to right disposing of countless enemies, collecting power-ups on the way. You can take control of either Gilius Thunderhead, the axe wielder, Ax-Battler, the sword swiping hero or Tyris-Flare, the sexy sword swisher. Each has his own 'super swipe' which gives a mighty thwack to the receiver. If that's not enough, you can use your special weapon which is a kind of smart bomb: the more weapon-ups you collect the stronger the weapon becomes.

To judge Golden Axe by its appearance and overall presentation, simply look at the coin-op. It's a dead-spit of its big brother, in sound, graphics and playability. Basically, you can't go wrong with this buy. Buy!

Rating: 5

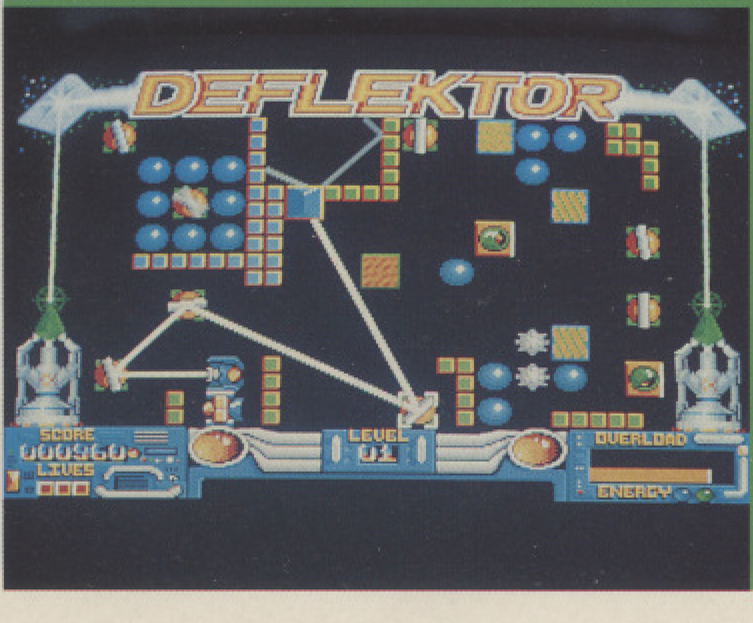
DEFLEKTOR

Pocket Power £2.99

Rating: 3

DEFLEKTOR HAS TO BE one of the strangest games I have ever seen. The idea behind the game is to aim the laser beam around the screen, zapping the balls and eventually projecting it into the exit.

Easy? No, not really, because there are little gremlins in the works that are determined to stop you in your quest. You must never project the light onto itself by hitting a wall or one of the mirrors you use to direct the beam around the screen: this will cause the system to overload, so you have to start all over again.



When you've managed to complete a screen you move onto the next. As you progress through the screens, they get increasingly harder, with extra gremlins and trickier paths to manoeuvre the beam around.

It's very hard to mark a game like this on graphics, as there's a limit to what you can do with twiddling mirrors and laser beams.

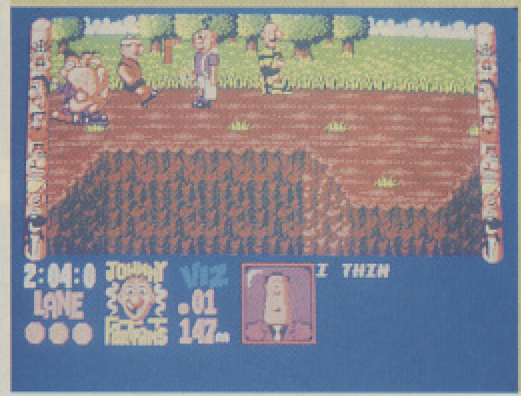
Having said that, though, the music is quite jolly and features some nice sampled speech, which manages to add a real computerised-feel to it all. As puzzle games go, Deflektor isn't bad at all, although you might find that it does get a tad difficult in later stages.

VIZ

2

16 Blitz Tronix £9.99

PROBABLY THE MOST outrageous 'adult comic' became the most outrageous computer game and has finally been re-released on bulging budget form. Lummy! Way aye mun, and all northern things that. With *Viz - The Computer Game* (68%, Issue 32) you get to choose between Johnny Fartpants, Buster Gonad or Biffa Bacon. Once you've chosen the character that suits you the most, you have a little limbering up to do. Johnny exercises his rear flaps by farting his way up the flatulence scale, Buster uses his unfeasibly large testicles to squash dough and Biffa either smashes bricks or downs as many pints as possible. Once that's all over with, it's onto the race where our man on the telly, Roger Melly is commentating. Make your way



through the obstacle course pushing and shoving your way past the other two. Tree stumps and holes are just a few of the things that lay ahead.

The look of Viz has been captured brilliantly, although the same isn't true of the language (thankfully). Having said that, though, it's not much of a game: the programmers seem to have relied solely on the license and not on game-play. Which is a shame really – this title could have provided hours of rip-roaring fun.

OTHER RELEASES

SHADOW WARRIORS

£7.99 (The Hit Squad)

NAVY MOVES

£7.99 (The Hit Squad)



CARTOON COLLECTION

£24.99 (Code Masters)

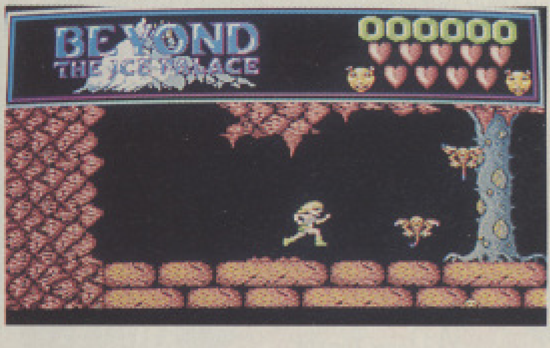
BEYOND THE ICE PALACE

1

Pocket Power £2.99

THINK OF A LAND, far away and full of mystical creatures. You're now entering... *Beyond The Ice Palace*. This place could have been a dream, but there's one slight problem: good and evil don't get on at all (what a surprise). The nasty evil forces have taken it upon themselves to be extra devilish this month. They killed innocent woodcutters and burnt down their houses with their families still in them (at least that'll stop all the trees being cut down for no reason – thanks chaps!). The good people are beginning to see that everything isn't what it was and have decided to appoint one person to sort it out. They fire a magical arrow up into the air, and the person who retrieves it will find himself in a weird and mystical adventure.

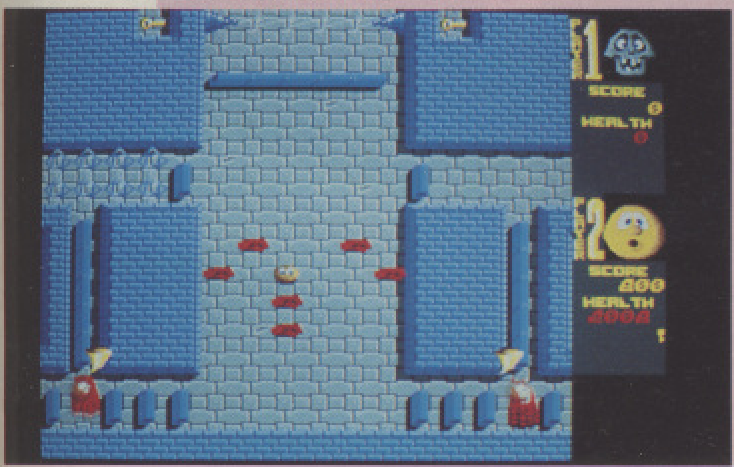
Yeah, you guessed it, you're the idiot that picked up the arrow, and now you're going to pay for it. Helping you on your quest are a couple of spirits that cause quite a bit of damage to the evil minions that prowl the forest. Simply make your way through the fantasy worlds trying to survive, while picking up various energy replenishers and extra bonuses.When you first start playing Beyond The Ice Palace, you would think you're relaying on a C64. The graphics look as though they're a straight port. The music and playability both



match the standard of graphics and all in all produce a completely unplayable and unjoyful game. Don't get it – unless you want a good laugh!

PUFFY'S SAGA

Hit Squad £7.99



Hoorah! Puffy's back. You all remember our fluffy friend. He appeared on our cover disk many issues ago, and now he's bouncing back with a vengeance. *Puffy's Saga* (69%, Issue Four) needs you to guide him (or the girlie version, named Puffin) around the *Gauntlet*-type mazes. On the way you'll encounter fire-breathing dragons and blood-sucking blobs, to name but a few of the adversaries. The aim of the game is very simple: make your way through the levels, collecting keys, opening doors and generally looking after yourself.

Puffy's saga was obviously modelled on Gauntlet, and it bears a lot of visual similarities. The main difference is the cute sound effects such as 'Yeum!' and 'Puffy, you will die!', which add a great sense of fun. Although it looks good and sounds good, it plays quite tediously. Simply plodding around a maze, getting lost and resetting your computer in frustration isn't my idea of fun.

3

It's got to be the ultimate fantasy for every joystick jockey! Rik Haynes, unleashed on the loud and dazzling amusements of this year's ATEI show in London, brings you a sneak peek of the best stuff there...

ARCADES

Commander - Rediffusion

AFTER MUCH SPECULATION AND RUMOUR, Rediffusion Simulation finally unveiled a fancy arcade machine, based on technology normally reserved for military simulators. And this one can fit into any backstreet arcade in the country. *Commander* is possibly the greatest model in the style of dizzy hydraulic machines much loved by Sega. Looking like one of those futuristic 'people carriers' from Japan, this fully enclosed capsule could provide the ride of your life.

Rediffusion Simulation reckons the high-resolution 3D computer graphics and CD-quality stereo sound are way ahead of anything else currently available to the public. Its most unusual feature is the ability to simultaneously satisfy two players at the same time. Using a sensor built into the seat, the software will automatically adapt to suit a single or double-player game. In an air combat simulation, for instance, one person would fly the plane while the other took care of the weapons systems.



The Addams Family - Williams Bally Midway

THEY'RE CREEPY, spooky and ready to accept your cash in large doses. Joining the new pinball renaissance, *The Addams Family* is the newest creation from the company that made it all possible. Williams Bally Midway introduced the first pinball game to feature a 'tilt' mechanism back in 1932 and has constantly striven to bring innovation to this enduring pastime. From the award-winning designers of *Funhouse*, The Addams Family has a full musical score that will have pinball-crazy punters snapping their fingers for more. There's also sampled speech from Raul Julia and Anjelica Huston who played Gomez and Morticia in the popular movie.

Meanwhile, rival pinball wizard, Data East, was showing its interpretation of another big budget movie currently doing the rounds in the popcorn palaces, or, to put it another way, multiplex cinemas of this world. *Hook* has arrived just in time for the film's release next month.



Battle of the Solar System - Jaleco

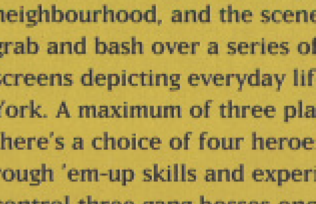
JALECO IS BRINGING THE THRILL of giant robot warfare to these shores, with a second arcade license from MicroProse. Following widespread criticism about the complexity of the arcade incarnation of *F-15 Strike Eagle*, this release has far fewer controls and more immediate aims to contend with. It's really just an excuse for a shoot 'em-up with fancy 3D graphics and thumping sound effects.

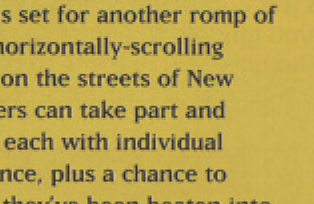
Fans of the *Battletech* saga will love the cast of forbidding warrior droids, although what they'll make of the surreal backdrops is another matter. A *Battle Zone* for the '90s has finally arrived.



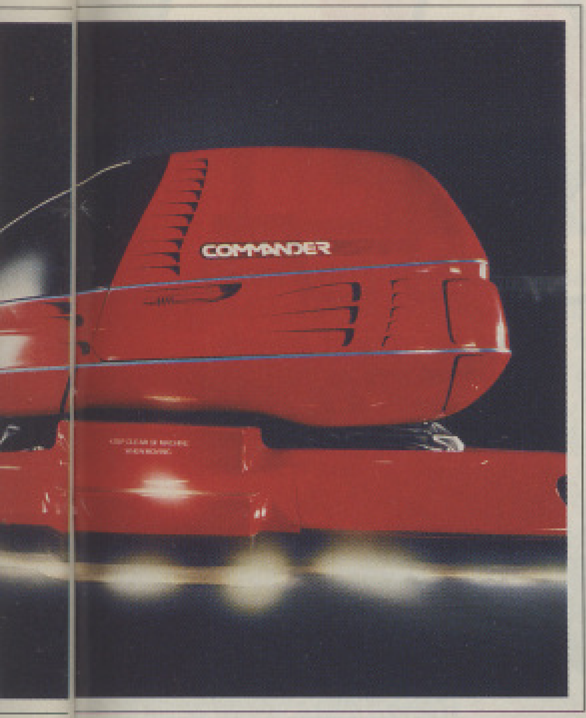
Guardians of the 'hood - Atari

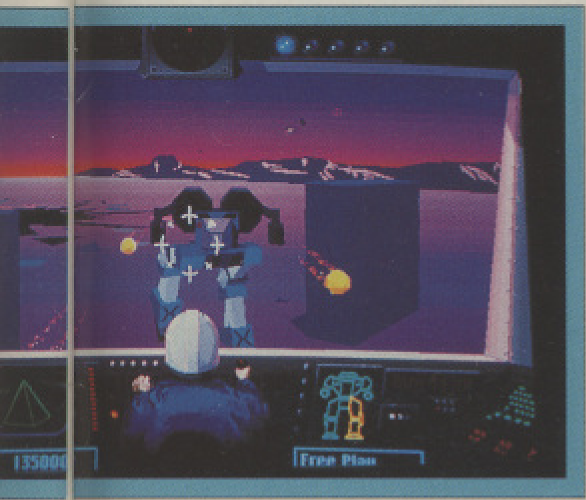
USING THE IMPRESSIVE digitised graphics technique first seen in *Pit Fighter*, *Guardians of the 'Hood* is another cocktail of martial arts crime fighting from Atari Games. The story is a familiar one: Dreads and Shavers, a bunch of strangely named gangs, have taken over your neighbourhood, and the scene is set for another romp of grab and bash over a series of horizontally-scrolling screens depicting everyday life on the streets of New York. A maximum of three players can take part and there's a choice of four heroes, each with individual rough 'em-up skills and experience, plus a chance to control three gang bosses once they've been beaten into submission and converted to your side. Anything lying around, such as dustbins and parking metres, can be picked up and used to defeat your enemy. Every character has been created from videos of live actors going through their moves and falls. As a result, the images are far more realistic than other games in this genre.

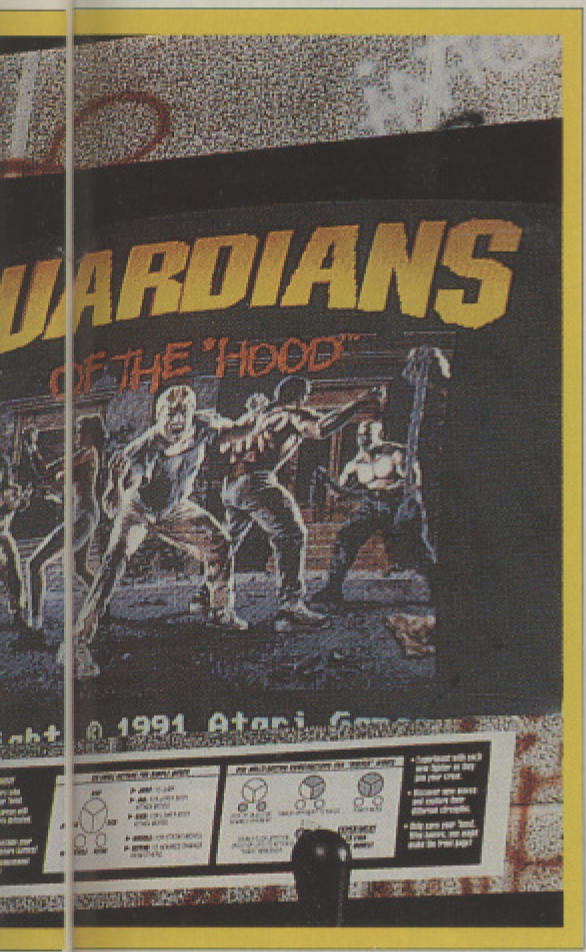












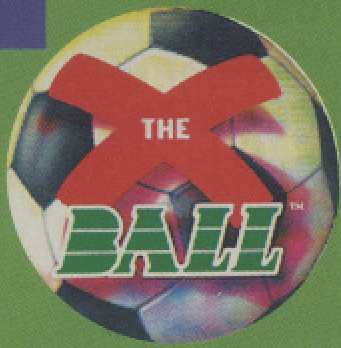
BEST OF THE REST

Thunderblaster - Irem



THIS IREM EFFORT is in the classic tradition of fast blasts and some tasty power-ups. The kids should be quiet for a few minutes as they're hypnotised by the myriad of colourful sprite attack patterns pouring down the screen. The designers of *Thunderblaster* have been working overtime on the seven 'hypergraphic' battlefields waiting to be explored.

X the ball - Rare



TAKING SOME time off from producing best-selling Nintendo games, Rare has brought the really popular part of tabloid newspapers to the video screen. The idea is to simply mark the spot where you think the football might be in a series of digitised scenes from various soccer matches. Instant prizes are awarded for players with a keen eye and magic touch.

Who shot Johnny Rock? - Atari



I DIDN'T MUCH enjoy this sequel to the Mad Dog McCree laserdisc western. Another target shooting game using an Amiga, Sony Laserdisc, Pioneer 45-inch rear projection TV and infrared pistol, Who Shot Johnny Rock? is a gangster story from Atari Games Ireland and American Laser Games in New Mexico, USA.

Grand Prix star - Jaleco



AS JAPANESE VIDEO game developers and players are fascinated by racing simulations, it's only natural that the next production from Jaleco should be of this type. *Grand Prix Star* boasts the usual assortment of goodies such as a shaking steering wheel, three Formula One tracks from around the world and changing driving conditions. It even allows up to four player competition using a direct cable link between each console.

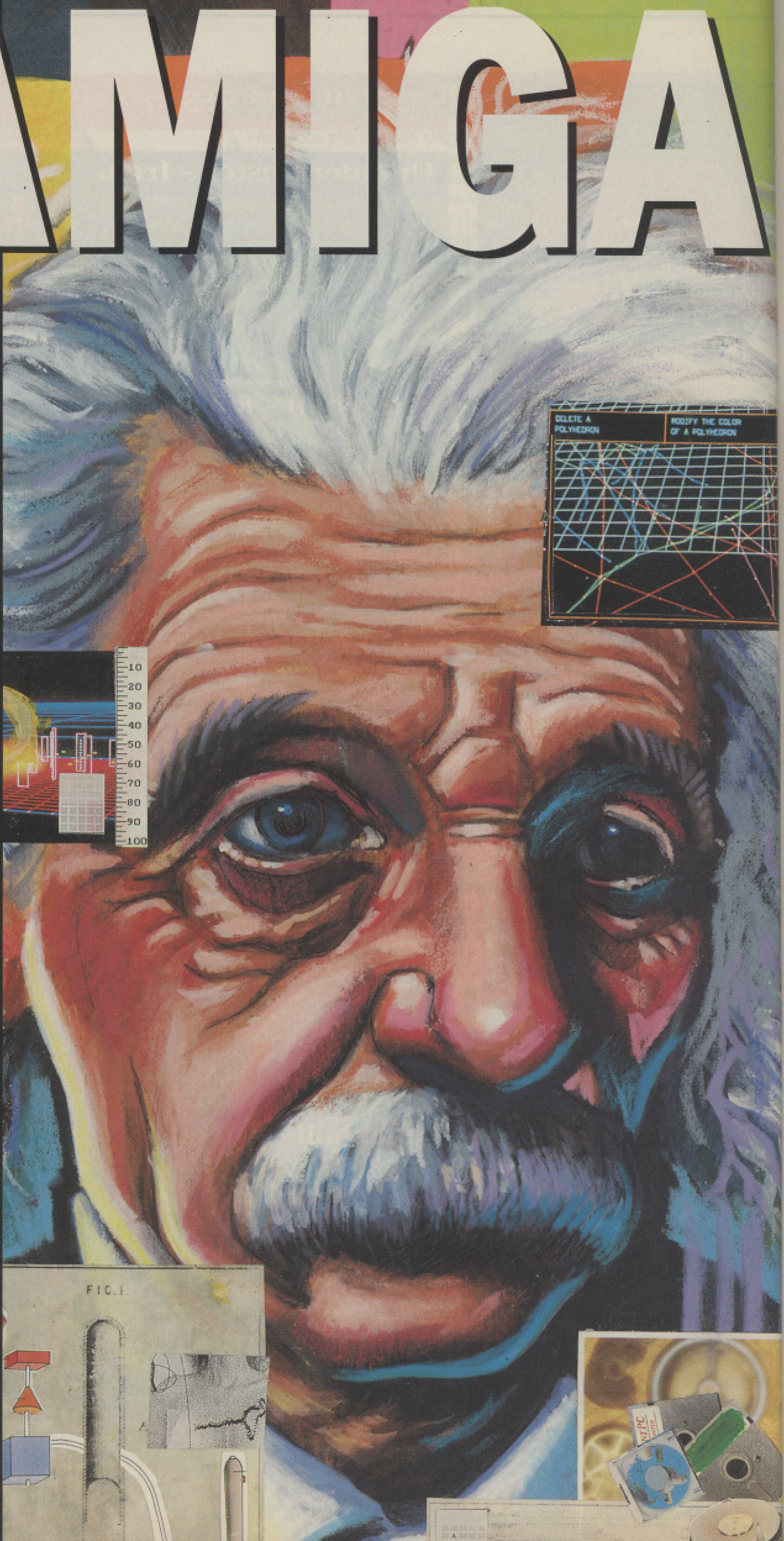
Spaceball - Jaleco



AND FINALLY, LADIES AND GENTLEMAN, we have the best novelty act currently on offer. The next time you enter a nightclub, ice rink, bowling alley or shopping centre, you could be confronted by the gut-wrenching *Spaceball* from G-Force. This is a leisure ride which is loosely based on some of the equipment used by NASA to train astronauts. Just climb inside the mobile rings and see how long you can spin around before the thought of that greasy bacon sandwich eaten at lunchtime seems all too much and you throw up!

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THE One DEMOS

If you're in a dilemma about which demo to buy, shuffle on down to this month's PD section. It could change your life (but probably won't).

DEMOS

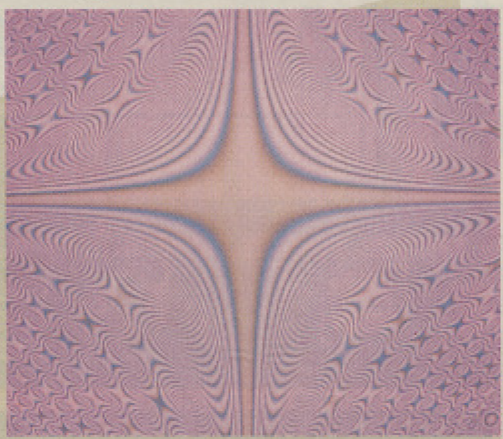
WE'VE HAD HUGE NUMBERS of disks flying through The One's letter box this month. Most of them don't even approach the kind of standards that discerning readers like yourselves demand, so we've selected the choicest and most tender demos and games from the whole crop just for you. As well as the off-the-wall Pick of the Month, we've got a barrel full of 'ageing classics' (does anyone out there remember *Missile Command* and *Gravitar*?), the kind of psychedelia that blows your socks off and takes your feet with them, and one of the best music demos for some time. So, sit back, relax, and enjoy the ride.



END OF THE CENTURY 1999's Rabbit Skier is typical of their Ray-Traced Dreams collection: surreal, lifeless, and good to show off to your mates.

PICK OF THE MONTH RAY-TRACED DREAMS

This is a collection of seven surreal ray-traced pics from French programmers, End Of The Century 1999 (17-Bit disk 1605). They are all high quality efforts (even if some are a bit lifeless), and show just what your Amiga can achieve – it's the kind of demo you can stick on the machine and leave running when friends come round. You've probably already seen the ray-traced rabbit skier on this page, but the six others on the disk are equally strange. They include a still-life egg, spoon and salt cellar, a weird bird-cum-jet, a 50s-style kitchen, a catamaran and a completely hatstand road warning sign mounted on what looks like a futuristic car park. All this and a crazy soundtrack, too. Gibber, gibber...



ALL YOU NEED to make the party complete: psychedelia from Symbiosis.



THIS IS JUST part of Razor 1911's Voyage Demo – you also get a lengthy musical track and a cute animated block-man.

MORE DEMOS

17-Bit has a couple of other quality demos this month, on disks 1603 and 1604. 1603 gives you a whole monitor full of stomach-churning psychedelia sequences from Symbiosis. It includes some pretty unprofessional ray-traced balls (knocked together, as the programmers admit, in three weeks) and a very long wait before the main event – but the finished result is well worth the wait. 1604 is a contribution from Razor 1911 to a demos competition in Aars, Denmark is known as Voyage and features a few 3D polygon spacecraft and robots, some neat variations on the parallax/rotational starfield effect, a cute, superbly-animated block-man, and plenty of music.

A MUSICAL INTERLUDE

While we're on the subject of music, Virus Free PD has the TEF Giga Mix (disks 2122 A and B). It features over 18 minutes of non-stop music on two disks, with some of the clearest speech you'll hear on your Amiga. And that's all there is to it: anyone who wants to listen to the kind of slammin' baselines their machine is capable of should check it out.

AND NOW THE GAMES...

We've had a mixed bag of games this month, with a pair of nifty efforts rifled into the old onion bag by Virus Free PD and Software Expressions, and a couple of disastrous own goals that would disgrace any Amiga anywhere at any time.

Virus Free disk 2113 contains *Crazy Pipes*, a game that plays so much like *Pipemania* that it could be its twin brother, except that it doesn't look all that much like the classic puzzle game. The object is to plonk a group of pipe pieces onto a grid to form one long, continuous pipe through which water can flow. You have a time limit before the water actually does begin to flow, after which it's a frantic scramble to put down the right pieces in the right place at the right time. It's not the best version of the game around (the full-priced original is), but it should keep you bashing your monitor in disgust and frustration for many an hour.

Meanwhile, Software Expressions is determined not to be left out in the games compilation stakes: they've just released their Games Galore volume 8 collection (disk G127). This bunch of goodies includes some of the best of the classics of yesteryear, including *Missile Command* (even without the three missile-base firing system it's nerve-wracking until your last city is nuked), *Space Wars* (a *Gravitar* clone with more options than you could ever need), *Cave-Runner* (a *Boulderdash* lookalike) and *Colossal Cave*. Also included is *Tripppin*, one of the weirdest puzzlers you're ever likely to encounter, and *Spades*, a basic card game. None of these could stand on their own as

DEMOS

PD releases, but as a compilation they're well worth checking out.

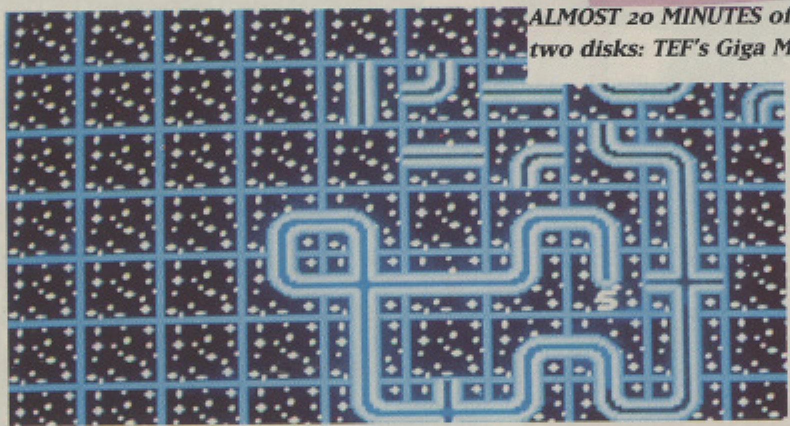
Also worthy of attention for nostalgia freaks is Software Expression's disk 151, a humble tale of life at school. Do you yearn for the heady days of text-only adventures, with parsers limited to single commands, and crudely-typed and badly written text? Then this AMOS game is for you.

However, the mason's handshake for the oddest release of the month has to go to Addware's prize game, *Airmania*. Promising you a free air trip round the world if you can finish it and complete a simple tiebreaker, it's one of a range of similar prize games with which Addware intends to take Europe by storm.

Unfortunately, it's also a huge turkey: if you can stop laughing at the main character, you soon find out how unoriginal and basic the gameplay is. The aim is to catch a flight at Pi-Land International Airport by completing three levels within half an hour – and yes, it is as dull as it sounds...



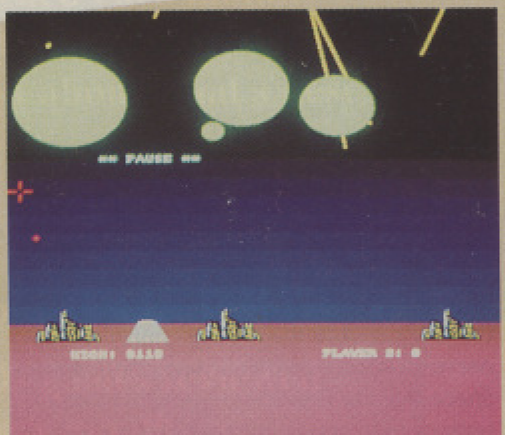
ALMOST 20 MINUTES of non-stop music on two disks: TEF's Giga Mix.



VIRUS FREE'S Crazy Pipes: a Pipemania play-a-like that's not half bad.



THEY DON'T MAKE games like this any more. Nor should they: it tempts you with a free trip around the world, then makes sure the action is so dull that you don't want to play it.



NOW THAT the Cold War is over, we can all get back to enjoying the simple, harmless fun offered by Missile Command, on Software Expressions' Games Galore Volume 8 disk.



SPACE WARS looks and plays like that grey-haired coin-op, Gravitar – and it's just one of a six-game compilation from Software Expressions.

WHERE TO GET THEM

The games and demos mentioned above can be bought from the following libraries. Some supply disks considerably cheaper than others, so it's worth shopping around. Regular users of 17 Bit Software's library should note their new address.

17 BIT SOFTWARE:
1st Floor Offices, 2/8 Market Street, Wakefield, WF1 1DH. Tel: (0924) 366982.

SOFTWARE EXPRESSIONS:
Hebron House, Sion Road, Bedminster, Bristol, BS3 3BD. Tel: (0272) 637634. Disks £1 each + 70p UK postage.

VIRUS FREE PD:
23 Elborough Road, Moredon, Swindon, Wiltshire, SN2 2LS. Tel: (0793) 512321.

TIPS

APRIL 1992

And now the end is near. And so I face the final curtain. We've come to the end of an era, my friends. I write these words with a slight tear in my eye: for the past year, you people have been my life. I've put my all into bringing you tips such as the Kick Off **Soccer School, the famous** Silent Service 2 **tips (which have been nominated for an award, I'll have you know) and the infamous** Blues Brothers **maps. But no more. I'm leaving** The One **for pastures new and the Tips section will take on a new form, a new guise, be under new management so to speak. So, to all of you I say goodbye. Be kind to whoever takes over, it's a tough job but you were all so kind to me. Thank you.**

BRIAN NESBITT

Time once again for another fish-slice of action with the metallic mussel. Millennium take you through the remaining levels of James Pond 2.

ROBO COD PART 2

THE MECHANICAL TOYS LEVEL

After-level bonuses can be found at the top middle of the main building.

World One

Theme: Not Much
Exits: World Two
Use the enemies to bounce up to the head–blocks and bonuses.

World Two

Theme: Runaway Train
Exits: World Three
This is the first constantly scrolling section. There are only a few enemies. To complete it, just avoid being trapped.

World Three

Theme: Girders
Exits: Bonus Room One and World Four
Quite a difficult section. Near the middle of the world are three red jumping enemies. Above the middle one is a hole in the roof. Bounce on the middle jumper to hit the hole – this leads to Bonus World One. After the bonus section you'll return to this point.

BONUS WORLD ONE

Exits: World Three
Bounce on the enemies to go up. This is a little difficult to achieve, but it's worth it. At the top is a complete fill–up of lives and batteries.
Remember, on leaving this section through the hole in the floor, you'll drop back into World Three where you left it – above an enemy and a hole in the floor – so be prepared.

World Four

Theme: Inside Something Mechanical
Exits: World Five
This is quite a complicated world.
From the start, walk right and enter the small cavern above. Walk through the right-hand wall of this cavern for some bonuses. Retrace your steps, then continue to walk right. Collect the bells from the next small cavern you drop into. The next cavern (in the roof) contains two penguin bonuses. Walk past these into the left-hand wall for a hidden extra life. Continue along the tunnels until you reach the central junction. There are four tunnels from this junction, the top left is where you came from and is finished with. The top right one appears to go nowhere – there's nothing up there for you. Walk down the bottom right tunnel (slowly) towards the wall. Walk into the wall, which will throw you into a new room. The obvious exit from this room is into the wall on the left which leads you back to the central junction. Instead of the obvious route, it's possible to walk through the right hand wall into a narrow tunnel. There are some bonuses up there and you still end up a little way back from central junction.

There are two things you must do from the central junction. First take the bottom left tunnel to collect the penguins and secondly, run down the bottom right tunnel at speed to crash through the wall – the exit pole is this way. When you go down the bottom left tunnel, you will come to a long drop on the left side of the screen, with an elevator at the bottom. There are several rooms on the right of this lift

shaft. There is a penguin in each of these rooms. When you've dealt with them all, drop onto the elevator platform and, as you rise, jump into the first snicket in the wall and wait until the elevator has gone by. Next, drop down the shaft before it re–initialises at the bottom. Walk right. You may walk into the 'elevator wall' to get back to central junction (having collected all the penguins), or walk up the slopes and come running down to crash through the wall and into the sealed bonus rooms. It's your choice – the top room is more difficult (jumping on the bird) but has better bonuses. When you have collected all the penguins, run down the bottom right tunnel from central junction to crash through the wall. Walk right, collect the umbrellas and drop down into the bonus room. Collect all you can, stand on the up arrows and extend to the exit pole. Phew!

World Five

Theme: Roller Coaster
Exits: Bonus Worlds Two and Three and World Six
There appears to be very little in this world except curvy tunnels to have fun running around in. At the bottom of every curve there is a hole in the roof containing something nice. The first two lead to Bonus Worlds Two and Three and the next three are coins, lives and batteries. To the right of the exit pole is an extra tunnel. To hit it, run from half way down the last slope. If you manage to get into the extra tunnel, at the very right hand end of the world are 200,000 points, hiding in the roof.

BONUS WORLD TWO

Exits: World Five

BONUS WORLD THREE

Exits: World Five

World Six

Theme: Train Tunnels
Exits: Tower Screen
Travel right from the start point, up the incline and knock a train out of the head–block. Jump on it to reach the tunnel, top left. In here you can get your car and totally zap this section. Also, in the small room, there are two extra lives hidden in the higher side walls. At the top of the second slope from the starting point there is a room below you which you cannot enter. Go to the bottom right of the section and jump on the plunger – this will open the door for you (kill all the enemies with the car before entering because you'll lose it here).

THE CLASSIC BOARD GAMES LEVEL

World One

Theme: None
Exits: World One, Bonus World One, World Two
A straightforward, fairly easy section. There are four exit poles at the end, numbered 1 to 4 from top to bottom. Pole 1 returns you to this world again. Poles 2 and 3 take you to World Two. Pole 4 takes you to Bonus World One.

About two screens from the start there are some head–blocks hidden in the floor. Don't kill the second and third birds as there are some head–blocks above them. Hit the blocks to knock two batteries out, you'll then need to jump on the back of the birds to reach them.

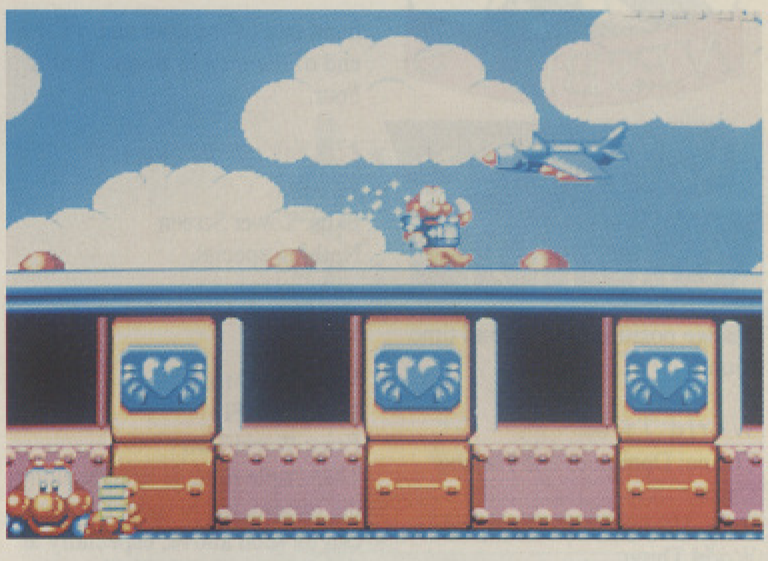
BONUS WORLD ONE

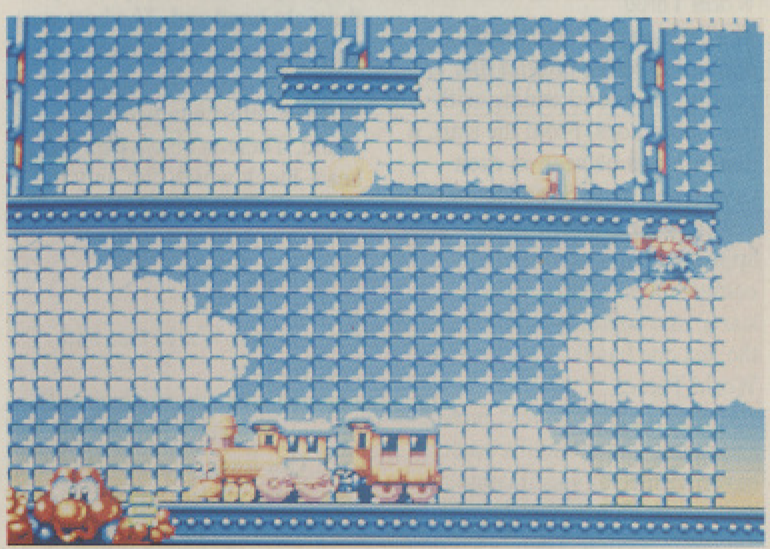
Exits: Bonus World Two
You have a choice to go left or right from your starting point, you can't go both ways. To the right there are three bad head–blocks (containing poison), to the left there are three good head–blocks (with extra lives). There are also two exit poles, both of which take you to Bonus World Two.

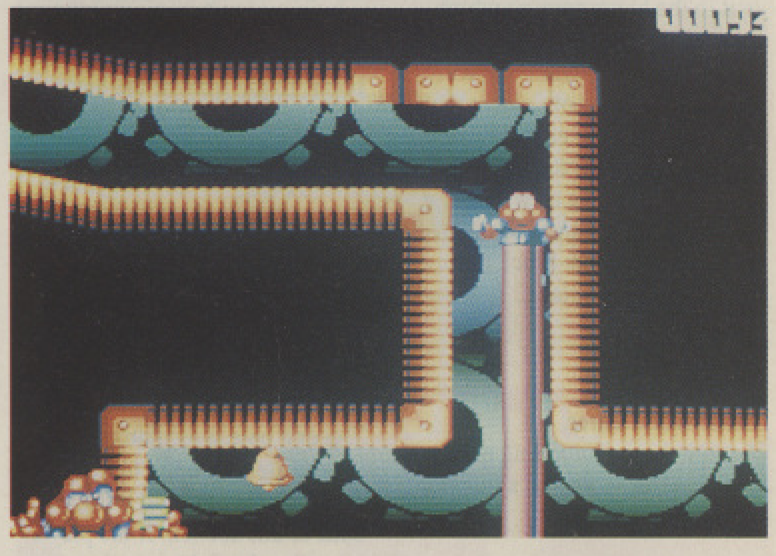
BONUS WORLD TWO

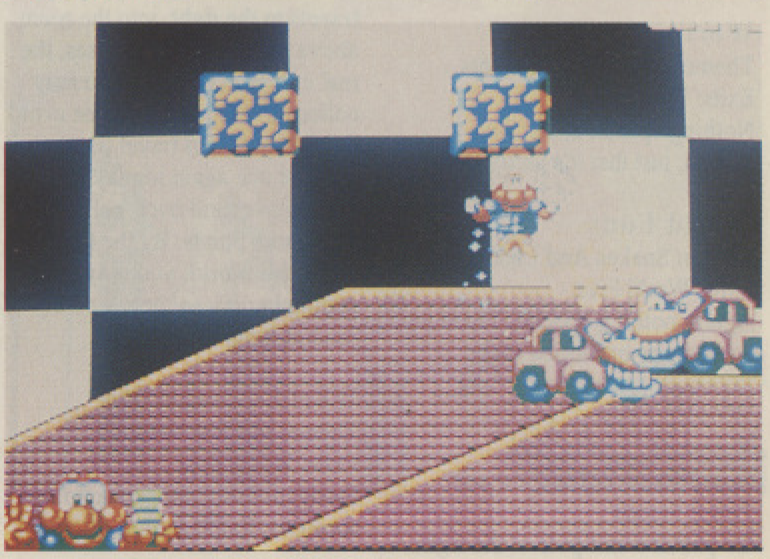
Exits: World Two
This section appears identical to the last world (Bonus World One). The good and bad sides are now reversed. Both the exit poles take you to World Two.

N.B. Bonus Worlds One and Two are designed to confuse the player. It appears that Bonus World One is re–entered – possibly due to the choice of exit pole. It may also appear that both sides offer good bonuses or both offer bad bonuses. The skilful player should learn to go to the left the first time and right the second. There is a clue in that the two normal bonuses at the top









BRIAN NESBITT'S PLAYERS GUIDE

change positions the second time round.

World Two

Theme: Dominoes and Playing Cards
Exits: Bonus World Three and World Three
The basic section starts with domino caverns, progressing to playing cards and ending with more dominoes. From the start, a penguin can be seen in each cavern and must be collected. Towards the end, the caverns appear again, one of which contains a penguin (as at the start), one contains nothing and the last one has the exit pole (to World Three).

The alert player should suspect something strange in the empty cavern, especially as it contains the only double–blank domino in the entire section. There's a secret exit in the blank domino which takes you to Bonus World Three. The advanced player should notice an extra room above the cards towards the end of this section. This is a little tricky to enter and contains only bonuses, a secret exit (to Bonus World Three) and a head–block that contains an aeroplane.

BONUS WORLD THREE

Exits: World Three
A mini–maze containing only a few domino spots and a number of invisible walls.

World Three

Theme: Chess and Draughts
Exits: World Four
Nothing special about this section, just that it's pretty tricky.

World Four

Theme: Snakes And Ladders
Exits: World Five
Again, nothing special. There are no bonuses or hidden tricks.

World Five

Theme: Dice and Chips
Exits: Bonus World Four and Tower Screen
Go past the exit pole at the right hand end of the map and off the end of the map to Bonus World Four.

BONUS WORLD FOUR

Exits: Tower Screen
Nothing special.

THE ARTS LEVEL

World One

Theme: Hi–Fi
Exits: World Two
The simple route is straight along the bottom, left to right. Bonuses can be seen above, especially at the right hand end. The best way to get these is to take the moving platforms upwards and to the left, where a set of wings can be found. There is also a plane head–block which can only be accessed using wings.

World Two

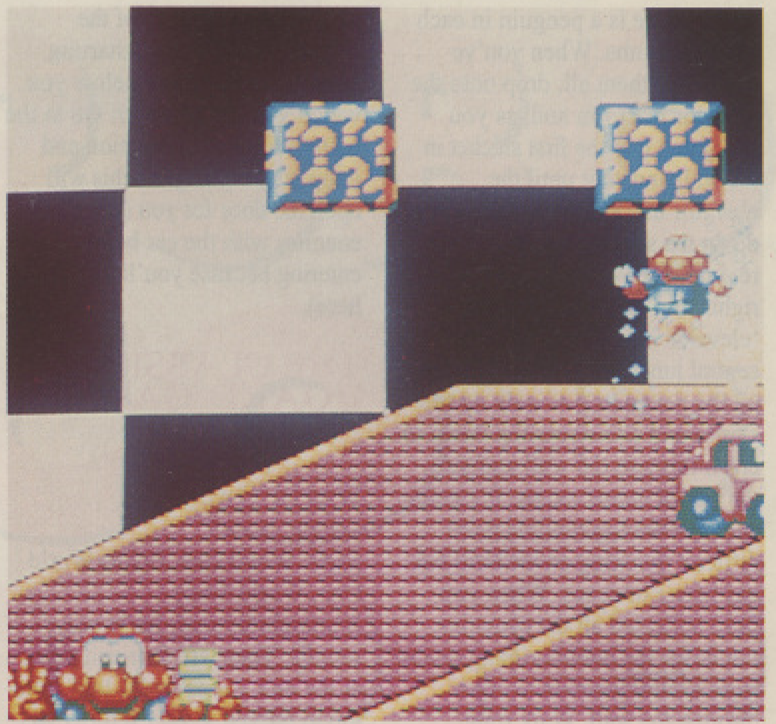
Theme: Paint
Exits: Bonus World One and World Three
The semi–observant player will notice a tunnel to the right of the exit. This leads to Bonus World One. Most players will also notice a hidden room just to the right of the first moving platform – most will also blunder into it. A good player will notice that there is a bonus to the right of the birds – take them on, collect the bonus and blunder on through the right hand side of the cavern, into a secret tunnel collecting loads of bonuses and exiting to a Bonus World One.

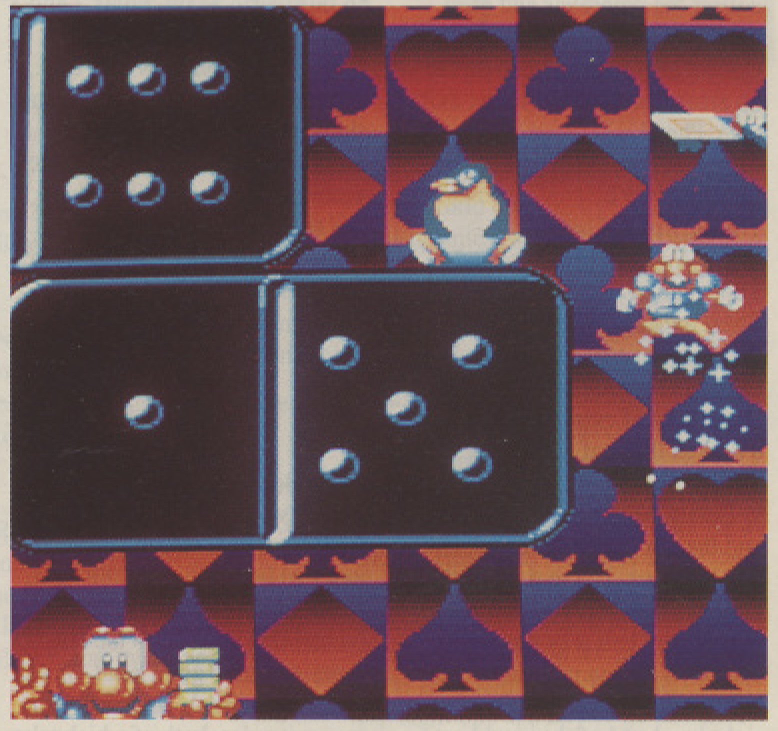
BONUS WORLD ONE

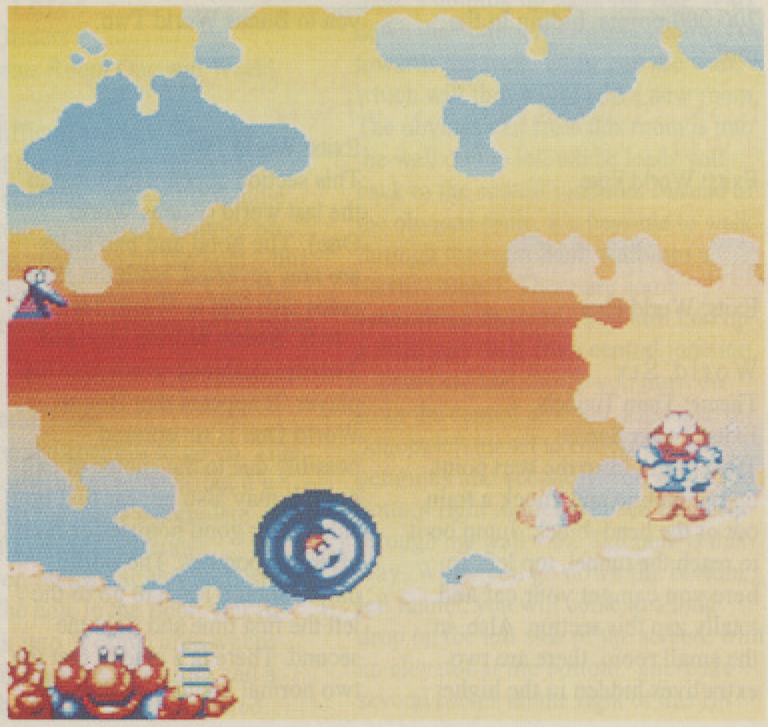
Exits: World Three
The exit pole is available immediately on entry to this section. This pole will bring you back to this section. If the player travels to the right, into the room above to collect the bonuses, the real exit pole is there. You may collect all the bonuses, then avoid the exit pole and travel back to the first one again to play this section over and over, collecting even more points. By the time you reach this world, you may be getting hungry so there's plenty of food in here.

World Three

Theme: Musical Notation
Exits: World Four
Fairly difficult but there are no surprises. Remember to fill up







with batteries at the half-way point.

World Four
Theme: Paper/Writing Materials
Exits: World Five
There's a hollow stack of papers about half-way along this world. Jump on each ream until the gap is found to collect a few bonus points.

World Five
Theme: Drawing Materials
Exits: World Six
This is an unusual section. From the starting point there appears to be nowhere to go. Four penguins can be seen from the cross-shaped tunnel, each of which is in its own room. The entrances to the bottom left and the top right rooms are easily found. The entrance to the bottom right room is at the bottom right corner of the bottom left room. The entrance to the top left room is at the top left of the top right room (got all that?).

World Six
Theme: Paint
Exits: Bonus World Two and World Seven
This section scrolls constantly. At the end of the world is the normal exit to World Seven. There are also three opportunities to jump into bonus exits. You're likely to find them difficult to reach, especially if you've been tempted by the big bonuses. Each of these exits will take you to Bonus World Two.

BONUS WORLD TWO
Exits: World Seven
Nice and easy. Top up your batteries, lives and points.

World Seven
Theme: Music Room
Exits: World Eight
This is a straightforward section, although there are a couple of tricky bits to watch for.

World Eight
Theme: The Brass And Guitar Section
Exits: Bonus World Three and Tower Screen
A little mazy, this one. There's a secret exit in the mouth of the tuba just above the start point (leading you to Bonus World Three). You'll re-enter here when you're finished there.

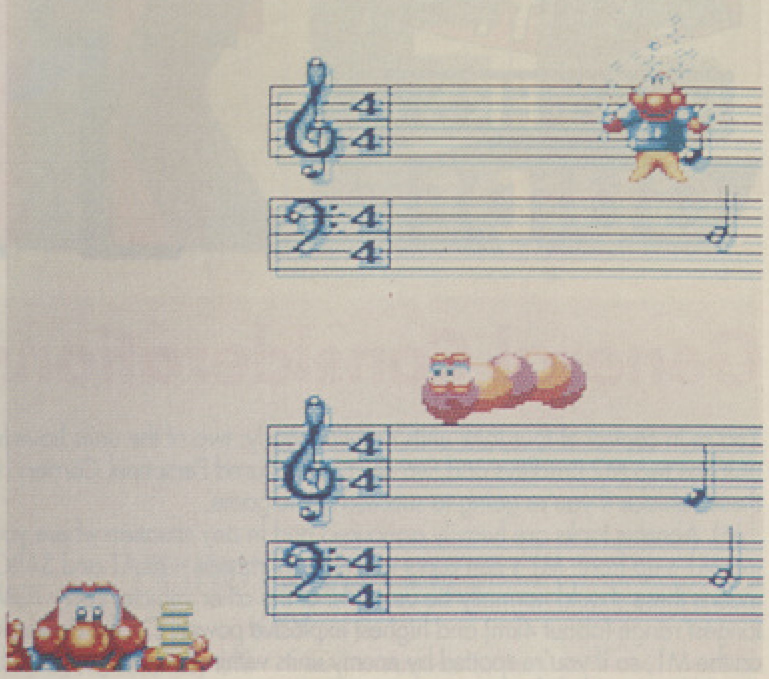
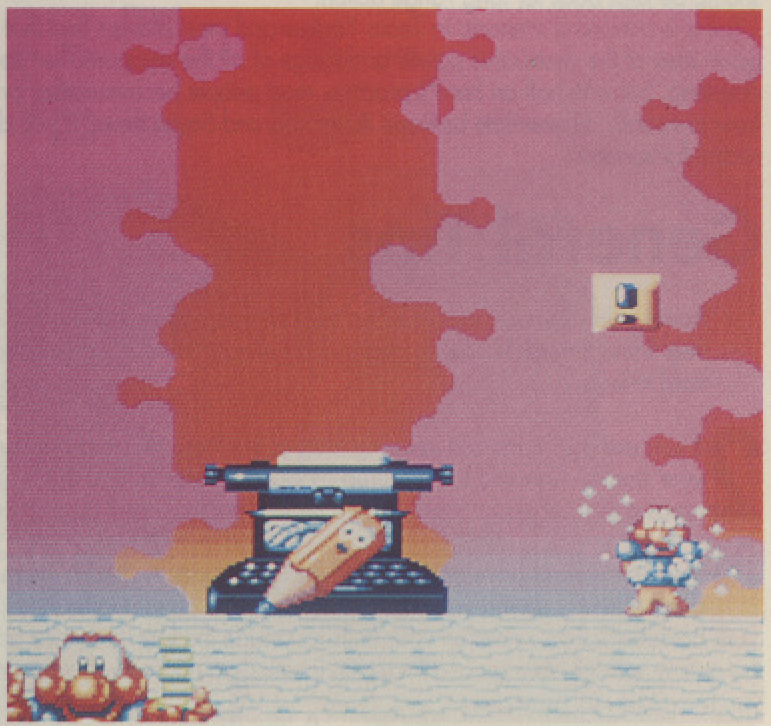
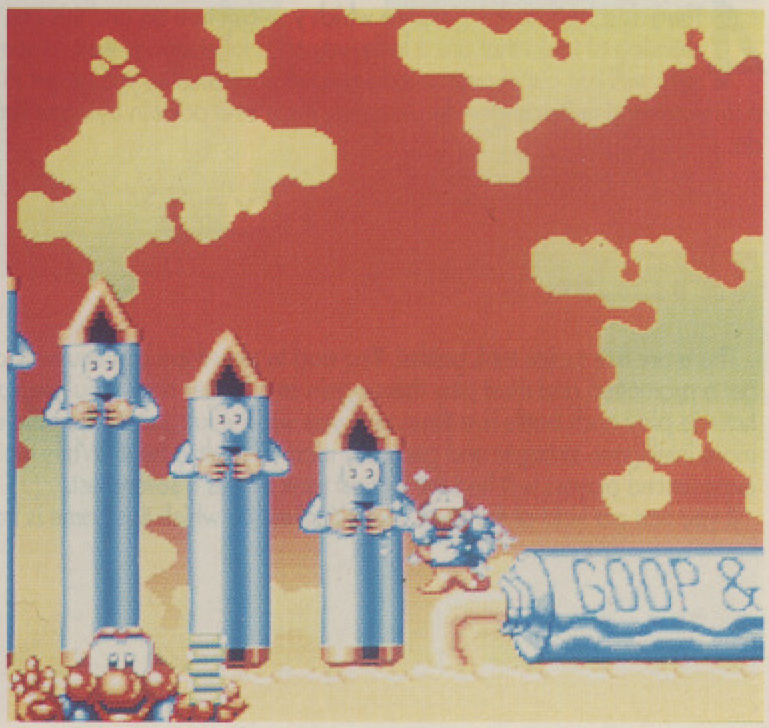
This whole World can be a little tricky to find your way out of. Walk right from the starting point, extend upwards then drop onto the brass mouthpiece which will break off and carry you into the guitar room. Jump around in the plectrums to reach the top blue one. This will move in the direction you nudge the joystick . Go over to the left and jump into the top gap in the brass pipes. Then go left and down.

BONUS WORLD THREE
Exits: World Eight
Nothing special at all.

CHEAT MODES
THERE ARE THREE different cheat modes in RoboCod (one of which was featured in last month's issue, but never mind). Whenever you see groups of different bonuses lying in close proximity to each other, don't just run blindly into them. Stop and take a look at what they are. If you can take the initial letter from each of them and re-arrange them to spell a word, chances are it's a bonus.

The three words that you can spell are CHEAT, LIVES and POWER. Sample bonuses could be:
Cake, Hammer, Earth, Apple and Tap – CHEAT
Lips, Ice cream, Violin, Earth and Snowman – LIVES
Penguin, Oil, Wine, Earth and Racquet – POWER

Remember, look before you leap. There are also two hidden worlds behind the main tower, another Sweets level (including a Liquorice Allsorts World, the infamous Bouncing Jelly World, another Cake World and an upside down Jelly World) and an extra scrolling section. To reach them, run along the ground floor – avoiding the doors – then go up and over the first flight of stairs. From the bottom of the second (smaller) tower, make your way up to the landing above Dr. Maybe's final door and run left into the wall. You'll disappear behind the screen and arrive in the Secret Tower room.

BRIAN NESBITT'S PLAYERS GUIDE

With the Pacific Islands campaign just around the corner, it's time for all of you still stuck in Germany to catch up. Game Designer David Pringle offers some useful strategies for World War III.

TEAM

General Considerations

You're in control of four tank units simultaneously: two of the units have four M1 Abrams tanks, one has two M1 Abrams and two ITVs and the last unit has two M2 Bradleys and two M113 Armoured Personnel Carriers. It's really important to know the distinction between the capabilities of these vehicles if you're going to succeed in the game.

M1 Abrams tanks are heavily armoured and in any situation where you're going to be moving in the open it's best to try and use the units with just M1's up front. M1's can carry two types of missile – HEAT and SABOT – and you'll find that the range and explosive power of the SABOT means these should normally be used. All of the other vehicles carry TOW missiles and that's where their attraction lies. The TOW missile has the longest range (about 4km) and highest explosive power. On the down side, the armour of the vehicles carrying TOW missiles is much thinner than on the M1, so if you're spotted by enemy units within their range, you'll be in trouble. In general, Units 1 and 4 (the ones with TOW carriers) should be kept back for long-range action.

There is a training scenario in *Team Yankee* and most players find that a serious effort to master this helps enormously. Not only will you get a good idea of the destructive power and range of all the weapons, but you'll learn how to control four separate tank units simultaneously. At first it's daunting, but with half an hour's practice, most people become rather proficient tank commanders. One of the most important lessons to learn is how to visually differentiate between American and Soviet tanks. If you don't learn that, you'll end up destroying your own units, which is hardly a recipe for success.

General Tips

1 Soviet units either have poor or no thermal imaging capability. So, if you keep the engine smoke on your units turned on most of the time, they'll find it much harder to destroy any of your tanks in one missile salvo. Without the use of engine smoke some of the battles will be very hard to win.

2 If you use your infra-red imaging most of the time, the game will be easier to play. Firstly, with your engine smoke on, you'll often find that your normal view will be obscured by clouds of smoke and this is hardly helpful. Secondly, there are many trees and forests in the battle areas and most Soviet tanks tend to be well camouflaged against the tree line. Infra-red is essential for spotting these enemy units.

3 Since the Soviets have poor thermal imaging capacity, it also means that if you use the tree line of forests to position your units, they'll have great difficulty seeing you. You'll find the forests on the battle maps extend about 100m further than the forests on the 3D display of the battlefield. If you position your units just inside the forests as they appear on the map display, you'll be able to see out into the battlefield and the enemy will still have great difficulty in locating you. However, when you fire a missile, they will be able to spot you for a period of time, even if you have tree line protection.

4 There is a laser ranging device which you can turn on and this can help enormously in ensuring that you don't waste ordnance. It makes the shooting of tanks that are a long way off a lot easier as well. In some of the later battles you'll find that, if you waste a lot of missiles, you may well run out of ammunition altogether. Basically, you've got to try and make every missile count. Finally, remember that each missile has a different and finite range – for instance, there's no point in trying to shoot a tank 4km away with a HEAT or SABOT missile. Only a TOW will do.

THE SCENARIOS

There are five major tank battles. You start to play them consecutively at the lowest rank (Private, First Class). If you succeed in all five then you get a promotion and must play them again at a higher rank. You keep on doing this until you reach the rank of Captain. This means that you'll have to play each battle five times until you win the full game. The difference between playing a battle at different ranks is that the Soviets become more intelligent, stronger and generally more difficult to beat. While the battles aren't too difficult to win at the lowest rank, even the most experienced players will find the highest rank battles a severe test.

If you can get hold of the book Team Yankee, on which this game is based, you may well find the game easier to play.

YANKEE

FIRST BATTLE

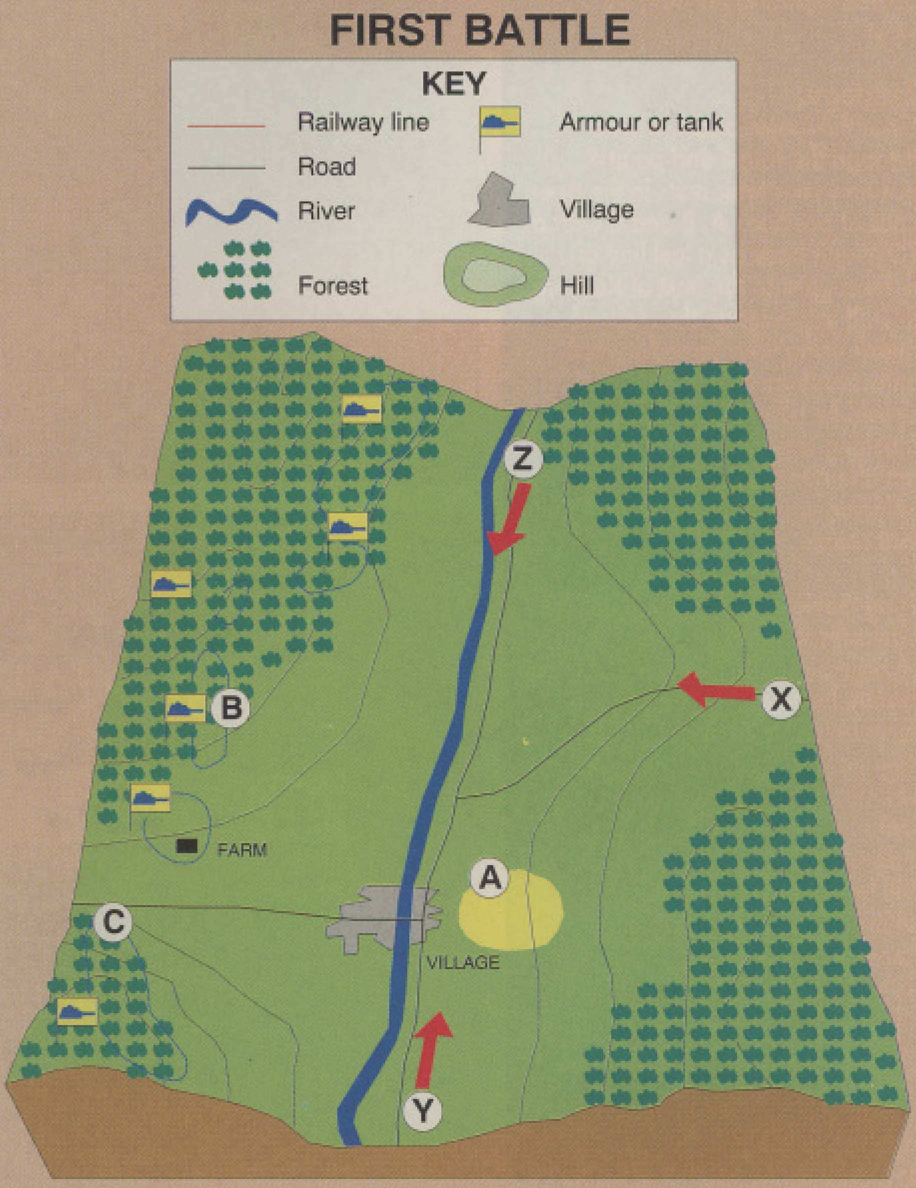
Aim:
The main assault from the Soviets will involve many units pouring through the gap in the forests at point X, on the other side of the battle area from where your units are located at the start. All of these units will assemble in the forest to the east of the village and then they will attempt a mass breakout on the road to the west. You HAVE to stop this breakout.

Strategy:
If you wait until the Soviets have assembled and have started pouring out through the village, then they will be very difficult to stop. So take one of your M1 Abrams units (Unit 2 or 3) and quickly take up a position on the tree line of the forest by the village (position A). Move your other units back to the tree line (position B and C) and have some TOW missiles trained on the gap at X. When the units come within range, you should be able to pick them off fairly easily. By the time that Unit 2 (in position A) comes under heavy fire, then the worst of the Soviet attack should be over.

Any units which do make it through the village should be fairly easy to pick off. Remember that Soviet tank strategy isn't very subtle. Orders issued before the engagement have to be followed, with little room for personal initiative. When the fighting gets to fairly close range (less than 1.5km), try not to use units with TOW missile carriers, because these could easily be destroyed.

At lower ranks, whatever damage is done to your units is automatically repaired between battles and all of your missiles are replaced. Later on, less and less repair and replenishment is done for you, so you'll have to fight more and more cautiously.

Higher Ranks:
In the First Battle scenario, as the rank increases you will find more and more Soviet vehicles coming through. There will also be random attacks from both the north (from Z) and the south (from Y). It is then best to move your unit at position C slightly further south and to put an additional unit in the tree line to the north of position B.



BRIAN NESBITT'S PLAYERS GUIDE

LANGEN GAP

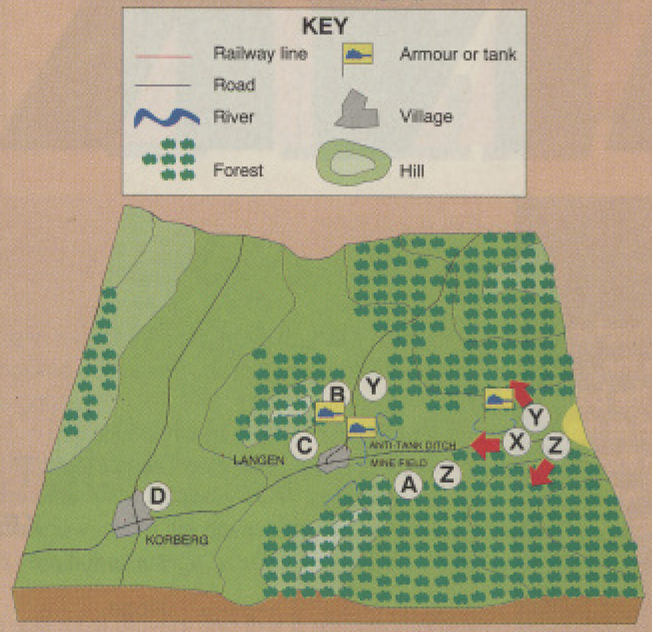
Aim:
The biggest massed attack of the game occurs in this battle as an entire Soviet tank company attempts to force its way through Langen to Korberg. You must try and stop the Soviets reaching Korberg from the west.

Strategy:
Since the major attack will be through the forest and point X, position your tank units in the tree lines at positions A, B and C with a TOW unit back as a last line of defence, just to the east of Korberg at D. If you engage the massed attack using your three forward units simultaneously, then you should be able to easily stop them reaching Langen. the closer they get, the more damage they will inflict on you. However, it isn't quite that simple.

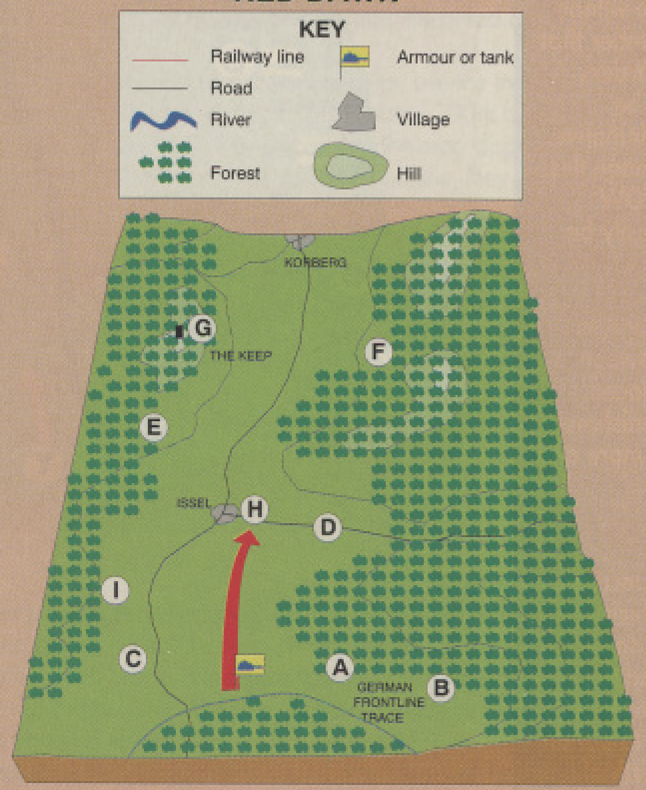
Some Soviet tank units will use the tracks throughout the forests and emerge at points Y and Z. These can mainly be caught by destroying them at points Y1 and Z1 before they go into the forests. Whatever you do, you are likely to find some tanks have reached the forest tracks before you destroy them and so you will have to wait patiently to see where they emerge from (their routes through the forest are often rather random). You'll have 35 minutes of waiting to find out whether you've destroyed all of them.

Higher Ranks:
At higher ranks you'll find many more random Soviet units using these tracks and they may well emerge from positions to the north and south of Korberg, so your unit there will also have to take some swift action if Korberg is to remain under Allied control.

LANGEN GAP



RED DAWN



HUNTER AND HUNTED

Aim:
This is an offensive battle where you must attempt to take hold of positions which are held by Soviet forces. The aim is to destroy units at the centre of the forest known as Objective Link.

Strategy:
The first thing to do is destroy units which are in the tree line of Objective Log, which is the forest straight ahead of you at the start of the scenario. If you turn on your infra-red straight away, you'll immediately see some units straight ahead of you (at position A). These can be targeted at the outset.

This battle can be won at all ranks by just using your two strongest units in the offensive, with your other two units kept in reserve and used to pick off any Soviet forces which come into view. You can pick off a few tanks in Lemm by placing your reserve units in the tree line at position B. There are many strategies which you can employ – but here's one that works.

Take your two units north via the tree line of forest B. From here you will be able to pick off units at position Z. Now work in a broad sweep northwards, keeping reasonably far to the west, and keeping an eye on any units coming out of the forest at Objective Log. Now continue northwards and aim for the forest at the north (Objective Link) via the forest track at its west side (if you put your battle map onto high magnification then you'll see the track position as it emerges from the forest). You will find enemy units at position W.

If your attack takes a long time there could be quite a few extra forces called up. You're aiming for the centre of the forest, so you must try to drive your tanks down the forest track until you meet the intersection of the north-south and east-west tracks. You'll have to make sure you are not using infra-red imaging to do this successfully. There you'll find a few Soviet tanks and if you catch them unawares and destroy them quickly, you'll have won the scenario.

Higher Ranks:
At higher ranks you'll find that you will have to keep your eyes peeled rather more. There will be random attacks originating from forests to the south and from the village of Lemm. Here your reserve units will be very helpful for spotting and destroying these extra forays.

RED DAWN

Aim:
In this battle you have to support a group of NATO convoy vehicles from the south of the battle area up to the village of Korberg in the north.

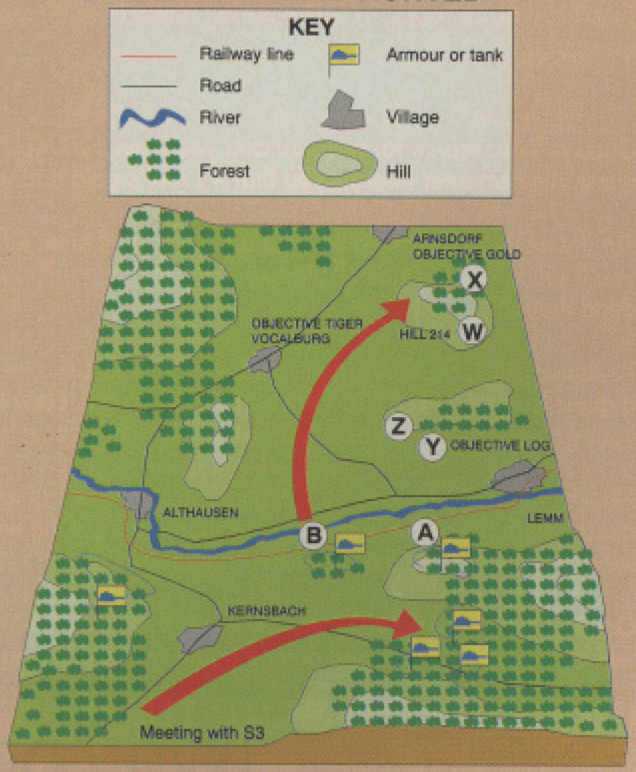
Strategy:
The convoy will start to appear on your battle map coming up from the south after about ten minutes. In that time you will have to work quite fast. First of all, dispose of Soviet troops dug into positions A, B, C and H. Take a TOW unit up north through the tree line to the east of the valley and scout for any enemy units lurking to the east and west. They will be randomly positioned each time you play. before the NATO convoy reaches the southern end of the map you should have moved at least two of your units 0.5km or so up the centre of the valley, keeping an eye all the time on the tree lines.

The key to winning this scenario is to give genuine support to the NATO convoy as it progresses steadily northwards up to Korberg. If you stay in the tree line with all of your units, the convoy will certainly be destroyed. You must take your two strongest units and accompany the convoy up north. This means that Team Yankee will provide the targets for the Soviet attacks, rather than the convoy. Remember, if too many of the convoy are destroyed, you lose the scenario.

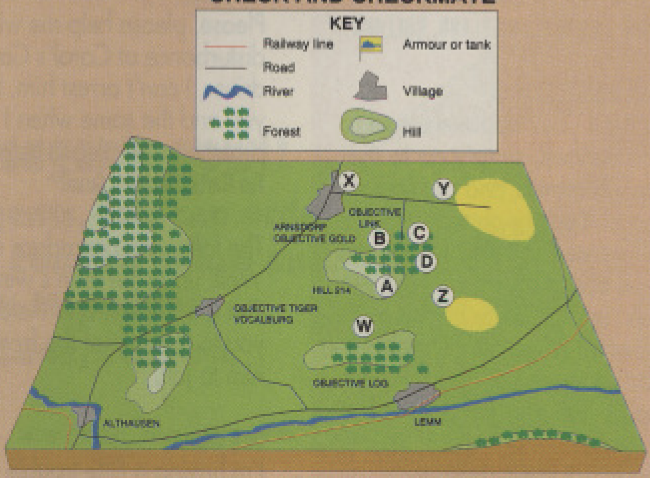
Expect random attacks from the forests as the convoy passes from positions D, E, F, G and I. All of these attacks will come from forest tracks and so these will give you a good idea where to look for enemy activity. While Units 2 and 3 are escorting and deflecting fire from the NATO units, your TOW group in the tree line should work steadily northwards to scout for any early signs of enemy activity. It will be particularly important for this group to destroy any Soviet forces in Korberg itself, before they are able to engage the convoy.

Higher Ranks:
At higher ranks the random attacks will become more numerous and you will have to fend off simultaneous attacks with more than one unit. It should keep the most trigger happy tank commander involved for hours!

HUNTER AND HUNTED



CHECK AND CHECKMATE



CHECK AND CHECKMATE

Aim:
In this battle you have to defend the forest on Hill 214 from enemy attack. Basically, you must stop the Soviets from reaching the centre of the forest for thirty minutes.

Strategy:
The forest on Hill 214 is surrounded by three other forests and a village to the northwest, which is a major staging point for the Soviet assault. At the start, your forces are at the centre of the forest and they should be, very quickly, sent out to the tree line. Since you are going to have to cover the whole circumference of the forest, you should put Unit 1 at position A, Unit 2 at position B, Unit 3 at position C and Unit 4 at position D. Use the forest tracks if you can, because you will be able to move faster and so, defend the circumference of the forest quicker (make sure all your units are travelling in column as they'll move down the track faster than if they are in a line abreast).

The first assaults are likely to come from the northwest (position X) and along the the road from X to Y, so Units 2 and 3 should be ready to launch weapons as soon as they are on the tree line. There will be later random attacks from all four positions X, Y, Z and W, and so after the initial assault is over you will have to use your quadrant view of the battlefield to keep an eye on all the potential attack zones. It can get very nerve racking waiting for these attacks and you need to concentrate pretty hard for the whole thirty minutes!

Higher Ranks:
On higher ranks the frequency of attacks increases and you'll find a few simultaneous attacks occurring from different directions. Do not play these if you have an ulcer!

BRIAN NESBITT'S HELPING HANDS

Thanks for all the lurverly tips, cheats and pokes you've been sending my way and please, please continue to send them in as there will always be a Tips page, no matter who runs it, and a Tips page will always need your support.

STAR TIP: HERO QUEST

Time for a quick course in 'Adventuring Made Easy' thanks to Gareth David Roberts from Merseyside.

"To obtain 5,000 gold pieces, select the Castle Of Mystery quest and try to find the mine entrance. Once you do, search for treasure and you'll get 5000gps. As you know, when you try to exit the quest, the computer informs you that it's fool's gold and worthless.

But if when you find the gold, you allow yourself to be killed, when you get back to the main menu, you'll still have 5000gps allowing you to buy the really expensive items from the shop. You are still dead though.

To remedy this, First save your dead rich hero to disk. Next, renew your character and select him for a quest (so that IN PLAY is written above his head). Now load in your dead rich hero and Bob's your game show host, you'll have an alive, rich hero.

Now to regain all his energy, first select a team consisting of the rich hero and a wizard. Select a quest where the exit is in the starting room and use the wizard's magic to heal the rich hero. Now leave the quest, save the character and you're done.

One last thing. Put the rich hero back into the Castle Of Mystery quest and exit straight away. This will allow you to attack and defend again (when carrying the gold you can't) and will boost your

CHEATS

ROBOCOD

During the title sequence, type THE LITTLE MERMAID and the border should flash green. Now type any of the following:
Enter – Invincibility
16 or I6 and Return – Unlimited Lives
P – Plane
F – Wings
C – Car
B – Bathtub
X – Level Exit
G – Level Beginning
M – Level Select Screen (enter a hexadecimal number – e.g. 00 to 09 plus 0A to 0F. 50 will take you to the end game sequence)
FROM: MAISON BLANCHE, CHANNEL ISLANDS

RAINBOW ISLANDS

Type any of the following during the title page:
BLRBJSBJ – Everlasting speed shoes
RJSBJSBR – Infinite double–rainbow power
SSSLLRRS – Speeds up firing rate for whole game
LBSJRLJL – Use continues on Robot Island and beyond
RRLLBBJS – Turns all hidden bonuses into 10,000 point money bags
RRRRSBSJ – Activates both of the above effects
SRBJSLSB – Immediate score of 100,000,000 points
FROM: T. GOWLAND, CLEVELAND

RUBICON

While playing, press Space to pause the game. Now type THEREAPER to activate the cheat mode. You already have unlimited lives, but press:
F1 to F7 for different weapons
F10 to recharge a weapon
To skip levels, press Space to pause again and press L.
FROM: MARCO SLINGERLAND, HOLLAND

WWF WRESTLEMANIA

To beat your opponent and win the belt, simply go to the top left corner and get into the ropes. Your opponent will follow you so jump off the top rope and perform a flying kick. Immediately get up and repeat. When your opponent has no more energy, fall on top of him and you will win.

MANCHESTER UNITED EUROPE

To score goals, simply run straight towards the goalkeeper's box, holding down the fire button. When you reach the semi–circle outside the box, release the fire button and immediately move the joystick left or right (depending on which way you are shooting). This will always work if performed properly.

LEVEL CODES – POPULOUS II

Just one code but a very special one. No doubt most of you are stuck in
Populous II, but one particularly skillful chap has managed to complete the whole thing (and I'm not talking about any of the guys at Bullfrog). Simon Atkins from Shropshire is the guy and he's provided us with almost all of the codes. Because of space though, we're just going to print one:

HELPING HANDS

Dear Brian,

Please, please help me with Sierra's Police Quest. I can deal with the disturbance at Carol's Caffeine Castle, but when I pull over the drunk driver, I can't arrest him. I type Arrest and it says it is not necessary yet, and the same when I try to handcuff him. I know that I have to arrest him, so please help me.
Tim Martin, Newport, Gwent

The following procedure should help you to put him behind bars: Walk up to the man's window and type Smell Breath, Get License, Get Out, Administer Field Sobriety Test, Cuff Man, No (when he asks you to cuff him at the front), Read Rights and Arrest man. Now take him to jail.

Dear Brian,

I'm having a little trouble with The Secret of Monkey Island. When I break the prisoner out of jail, he just runs away and I can't find enough money to buy a ship. I broke into the safe but it's still not enough. This is my first adventure and I'm stuck!
Edward Todd, Newhaven, East Sussex

Don't worry about the prisoner. Once you've bought a ship, he'll come back. To buy the ship, get the credit slip from the safe and go to Stan's Used Ship Emporium. Keep talking to Stan until you start to haggle over the large ship at the back. Go through all the 'optional extras' and say no to all of them. Keep offering the lowest amount of money until he accepts.

BRIAN NESBITT'S CONTACTS

Well, the Contacts section never did grow big enough to take over the world did it? Seems like my plans for world domination will have to be scrapped now I'm off won't they? Still, I dare say the Contacts section will continue to thrive in my absence, so keep on sending them in if you want to be mentioned. Remember though, DON'T USE THE PHONE ANYMORE if you want to get in touch with a contact, use the post, it's a lot less bother.

NAME: James Jagger
ADDRESS: 44 Ryland Road, Welton, Lincoln, LN2 3LZ
GAMES: APB, Awesome, Baal, Back To The Future 2 & 3, Batman The Movie, Beach Volley, Blues Brothers, Cadaver, Castle Master, Chuck Rock, Cruise For A Corpse, Double Dragon, Driller, Duck Tales, Dynamite Dux, Elite, Flood, Gods, Hunter, Ikari Warriors, Ironlord, James Pond, Kid Gloves, Klax, Last Ninja 2, Lemmings, Lombard RAC Rally, Lotus Esprit Turbo Challenge, Lotus Turbo Challenge 2, Manic Miner, Mega lo Mania, Menace, Mickey Mouse, Midnight Resistance, Monty Python's Flying Circus, Ninja Spirit, Nitro, North and South, Obitus, Pipemania, Police Quest, Populous, Populous with Data Disk Promise Lands, Powermonger, Prince of Persia, Rainbow Islands, Rick Dangerous 1 & 2, Robocop 2, Rocket Ranger, Scorpion, Shadow of the Beast 1 & 2, Silkworm, Sim City, Sim City Terrain Editor, Speedball, Speedball 2, Stuntcar Racer, Super Cars 1 & 2, Super Hang On, Superwonder Boy, Teenage Mutant Hero Turtles, SWIV, The Secret of Monkey Island, Treasure Island Dizzy, Turrican 1 & 2, Wings, Xenon 2.

NAME: Paul Brown
ADDRESS: 15 High Street, Clapham, Bedford, MK41 6EQ
GAMES: Alien Breed, Another World, APB, Battle Isle, Battle Master, Battle Squadron, Barbarian 2, Bloodwych, Carrier Command, Chambers of Shoalin, Conflict Europe, Dragon's Breath, Dragons of Flame, Escape From Colditz, Eye of the Beholder, Golden Axe, Grand Monster Slam, Head Over Heels, Hostages, Interceptor, Leisure Suit Larry, Lombard RAC Rally, Lost Patrol, Midnight Resistance, Midwinter 1 & 2, Nebulus, Nitro, North and South, Operation Stealth, Pacmania, Populous 1 & 2, Robocop 1 & 2, Rocket Ranger, Starglider 2, Stunt Car Racer, Turrican, Untouchables, Warlocks Quest, Wings of Fury, Wrath of the Demon.

NAME: Ilkka Neuvonen
ADDRESS: Vaskirinteentie 13 B 3, 47200 Elimaki, Finland
GAMES: Arkanoid, Atomix, Batman The Movie, Battle Squadron, Beach Volley, Blues Brothers, Chase HQ, Chuck Rock, Defender Of The Crown, Dogs of War, Double Dragon, Dynamite Dux, E-Motion, Escape From The Planet Of The Robot Monsters, Flood, Hero Quest, Indy 3 (Adventure), James Pond, Lemmings, Lotus Esprit Turbo Challenge, Lotus Turbo Challenge 2, Manchester United Europe, Maniac Mansion, Midnight Resistance, New Zealand Story, Nitro, North And South, Oops Up, Pacmania, Prince of Persia, Rainbow Islands, Rick Dangerous, Rock N Roll, Secret of Monkey Island, Silkworm, Skidz, Space Ace, Speedball 2, Spherical, Supercars 1 & 2, Switchblade 2, SWIV, Toyota Celica GT Rally, Turrican 1 & 2, Turtles, Where In The World Is Carmen Sandiego, Zak McKraken.

NAME: Russell English
ADDRESS: Woodland House, Church Lane, Ringwould, Deal, Kent, CT14 8HR.
GAMES: Barbarian 2 (Palace), Barbarian 2 (Psygnosis), Beach Volley, Bart VS The Space Mutants, Bubble Bobble, Captain Planet, Chuckie Egg, Licence to Kill, Lemmings, Lombard RAC Rally, Magic Pockets, Operation Harrier, Pac Land, Rainbow Islands, Robocop, Rick Dangerous, Run The Gauntlet, Running Man, Star Wars Trilogy, Twylyte, Treasure Island Dizzy, TMH Turtles.

NAME: Wayne Morris
ADDRESS: 92 Alderue Ave, Sharston, Wythenshawe, Manchester, M22 7DD
GAMES: Days of Thunder, IK+, Lemmings, Line of Fire, Lombard RAC Rally, Lotus Turbo Challenge 2, Magic Pockets, Man Utd Europe, MicroProse Soccer, Pacland, Supercars 2.

NAME: Ashif Ali
ADDRESS: 197 Moffat Road, Thornton Heath, Surrey, CR7 8PZ
GAMES: Altered Beast, Beach Volley, Brat, Chase HQ 2, Chronos Quest, Chuck Rock, Chuckie Egg, Continental Circus, Duck Tales, Dynamite Dux, Final Fight, Gods, Golden Axe, IK+, International Soccer Challenge, Italy 1990, Ivanhoe, James Pond, Kick Off, Kick Off 2, Lemmings, Lotus Esprit 2, Magic Pockets, Midnight Resistance, Narc, Nitro, Oops Up, Quick + Silva, Rainbow Islands, Rick Dangerous 1 & 2, Robocop 2, Roger Rabbit, R-Type 2, Silkworm, Speedball 2, Spy Who Loved Me, SWIV, Toki, Turrican, Turrican 2, Wild Streets, Wings Of Fury.

NAME: Mandeep Singhrao
ADDRESS: 105 Park Avenue, Southall, Middlesex, UB1 3AJ
GAMES: After The War, Afterburner, Altered Beast, Battle Squadron, Budokan, Beach Buggy, Beach Volley, Chuckie Egg 1, Chase HQ 1 & 2, Double Dragon 1, 2 & 3, Dynamite Dux, ESWAT, F-18 Interceptor, Final Fight, Final Blow, Final Whistle, Gods, Golden Axe, Hunter, Hard Drivin', Hybris, Indiana Jones and the Last Crusade, Ikari Warriors, IK+, Indy 500, James Pond, Kick Off 1 & 2, The Killing Game Show, The Killing Cloud, Lemmings, Midnight Resistance, Magic Pockets, Navy Seals, Narc, Nitro, Ninja Remix, Oops Up, Outrun, Outrun Europa, Pitfighter, Pang, Predator 2, Panza Kick Boxing, Prehistorik, Rick Dangerous 1 & 2, Rodland, R-Type, Robocop 1 & 2, Rolling Ronny, Road Blasters, ST Dragon, Streetfighter, Switchblade 2, SWIV, Silkworm, Speedball 1 & 2, Stunt Car Racer, Super Hang On, Shadow Dancer, Shinobi, Turrican, T-Bird, Terminator 2, Test Drive 1 & 2, Thunderhawk, Toki, Untouchables, Vigilante, WWF Wrestlemania, Wonder Boy in Monster Land, Xenon II, X-Out, Z-Out, Zork, Zone Warrior.

THE END

For me at any rate. Well, it's finally over. Ol' Bri is off into the sunset never to return (well, maybe one day). Once again, thanks to everyone who's contributed to this section, especially Mr. Geoff Fowler whose marvellous illustrations have graced these pages month after month and have helped to convey more information than a thousand words ever could. Thanks also to Heather and Gordon whose many tireless hours of patience were greatly appreciated. Well time and space are up. It's just left to say, for the last time, see ya!

NEXT MONTH IN

THE ONE

BRITAIN'S BIGGEST & BEST AMIGA GAMES MAG

The thing they're already calling "The Next Issue" is taking shape and, by Jupiter, it's a stunner! If you haven't already read about the thrilling changes planned for the magazine as a whole, we suggest you flick back to page 18 and feast your eyes. If you have, all that remains is for us to tempt you with the features we've got planned...

THE MAGNIFICENT SEVEN

Seven top games designers. One Pub. One tape recorder.

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REVIEWS:

Indiana Jones 4
Jaguar XJ220
Guy Spy
Wizkid
The Addams Family
Hook
Eye of the Beholder 2
...and many more!

PLUS!

Finally! Yes. The time of waiting is over. For this is the month that the WWF Wrestlefest Coin-op Competition takes place!

PLUS!

HUMANS! - A Lemmings-beater from new firm Mirage?

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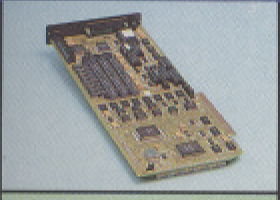
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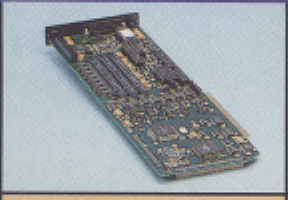


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This low cost, quality 68030 accelerator, memory upgrade, SCSI device interface and 68882 maths co-processor board offers the perfect introduction to low cost upgrades for the Amiga. It is supplied with 1Mb 32-bit RAM, and can be upgraded to 13Mb 32-bit RAM. Runs approximately 7 times faster than a standard Amiga 1500/2000.

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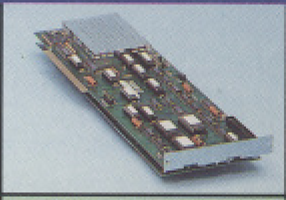


33MHz ACCELERATOR

- *33MHz 68030 CPU*
- *68882 33MHz maths co-proc*
- *4Mb 32-bit RAM installed*
- *Expands to 16Mb 32-bit RAM*
- *32-bit SCSI controller on board*

This fast 68030 accelerator, memory upgrade and SCSI device interface board delivers uncompromising speed and performance without a high price. It can take 16Mb 32-bit RAM and is supplied with 4Mb 32-bit RAM installed along with a 68882 maths co-processor. Runs approx 11.5 times faster than a standard Amiga 1500/2000.

£1299 INC VAT — Order Ref: UPG 1933

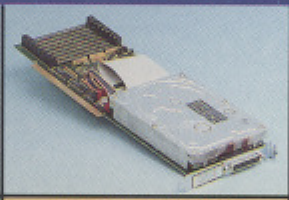


50MHz ACCELERATOR

- *50MHz 68030 CPU*
- *68882 50MHz maths co-proc*
- *4Mb 32-bit RAM installed*
- *Expands to 32Mb 32-bit RAM*
- *32-bit AT hard drive controller*

The FASTEST accelerator card and memory upgrade available from GVP. Featuring a 68030 CPU running at 50MHz, on-card memory expansion to 32Mb of 32-bit RAM and an IDE hard disk drive interface all on one card. Makes your Amiga run approx 13 times faster than a standard Amiga 1500/2000.

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IMPACT II HC8

- *Wide range of drive sizes*
- *52Mb and 105Mb Options*
- *On-card 8Mb memory sockets*
- *Uses easy to install SIMMs*
- *Supports virtually any SCSI device*

This is the equivalent of the HD8+ hard drive, but for the Amiga 1500 and 2000 models. It features the same unmatched facilities and performance giving unrivalled power. With GVP's innovative custom-chip design, easy and user-friendly installation and software, the HC8 is both powerful and simple to use.

£299 INC VAT 52Mb ref: HAR 1352
£499 INC VAT 105Mb ref: HAR 1405

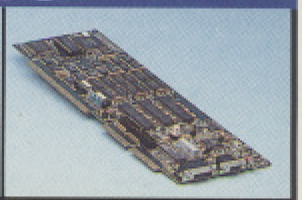


150Mb STREAMER

- *Over 6Mb per minute back-up*
- *Inc GVP's TapeStore software*
- *Mounts in the 5¼" drive bay*
- *Optional external casing*
- *Includes 1 DC150 cartridge*

This high performance media back-up tape streamer device for the Amiga, uses industry standard 150Mb DC150 cartridges. With back-up speeds in excess of 6Mb per minute, the GVP WT150 is a fast and efficient back-up method to offer peace of mind for serious users. The WT150 tape streamer requires SCSI interface such as Impact II.

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IMPACT VISION 24

- *768 x 580 PAL resolution*
- *Supports composite video, S-VHS and RGB signals*
- *Broadcast quality genlock*
- *Range of software supplied*

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